

INSIDE:

• GOLDIN GIRL: MEET LOUISE GOLDIN
• ERIKA KNIGHT STUNNING SWEATER

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knitting

13

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Editor's letter

Emma Kennedy emmak@thegmcgroup.com 01273 402824

25



Welcome to the February issue of Knitting where love is definitely in the air. Sharing the love this month, you will have noticed the new smarter style of Knitting, proving looks still matter, as well as our gorgeous gift of six fabulous stitch markers. If you have got along for years quite happily without the help of these little knitting aids, now's your chance to find out just what you have been missing. Alternatively, add them to your collection and think of us every time you use them!

The gallery this month is an elegant collection of designs, perfect for chic daytime glamour, from the soft pink of Pat Menchini's Zig Zag cardigan (see page 21), through to the vibrant gorgeousness of Val Pierce's reversible stole (see page 25).

If you are still looking for yarn to feed your sock habit, look no further than page 16, and let Katy Evans do all the work for you. Read her review of six of the best sock yarns in this issue and look out for our sock supplement free with the next issue of Knitting.

Knitting with beads is always a surefire way to impress. If you have always fancied it, but never quite got around to trying it, now's your chance. Tina Barrett has put together an easy-to-follow starter pattern for a pretty clutch bag (see page 54).

This month to celebrate the launch of Lenpur, a new linen yarn from Rowan (see yarn review page 36) Sarah Hatton has designed an exclusive stole, complete with yarn, free for all new subscribers to Knitting magazine. For a cool 40% saving, plus free delivery to your door, why not beat the credit crunch and take advantage of this great offer and never miss another issue, (see page 60 for details).

Emma
Emma Kennedy

FREE with this month's Knitting, six gorgeous stitch markers



Turn to page 7 and follow Gina Alton's stitch marker know how guide.

Design Winners

Throughout last year we ran a series of six design competitions, the winning designs of which we will be publishing in our April issue, but until then here is a list of our talented winners.

ANGEL YARNS COMPETITION

Charmain Fletcher, Basildon

ARTESANO COMPETITION

Sarah Bell, Salisbury

PATONS COMPETITION

Pat Strong, Surrey

BLUE SKY ALPACAS COMPETITION

Sarah Cullen, Cheshire

SUBLIME COMPETITION

Anne Craven, Bolton

WENDY COMPETITION

Rachel Holding, Chester

Congratulations

To the Avicraft Knitters from Bromley, Kent.

Sharon Newman, front-woman for the Avicraft Knitters has cajoled her group of dedicated knitters into knitting blankets, organising bric-a-brac sales and pamper evenings to raise an amazing £2,350 for Bliss and taking the winning prize of a Rowan workshop for their group and a huge Knitting hamper.



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Patriotic cuteness

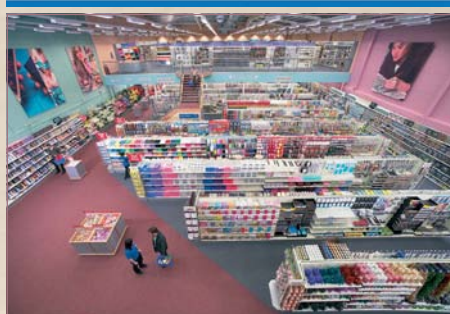


Designs from Rowan Knitting & Crochet Magazine Number 45 - Driftwood

R O W A N

Available online www.knitrowan.com. Call for your local stockist 01484 681881. Email mail@knitrowan.com
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HOBBYCRAFT



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£1000 worth of HobbyCraft vouchers to be won

We've teamed up with **HobbyCraft** to give 20 lucky readers the chance to win £50 worth of HobbyCraft gift vouchers each.

HobbyCraft is the UK's only dedicated arts and crafts superstore chain, and so it's not surprising that they are really on the ball when it comes to needle crafts!

Knitting, crochet, cross stitch, tapestry, rug making, quilting and more, you won't find a bigger choice of threads, materials, kits, haberdashery and accessories all under one roof anywhere else in the UK, and their new Spring ranges are in store now!

There are more than 450 yarns alone, from Bambino and Cup Cake to Peru and YoYo, and more than 100 different types and sizes of knitting needles and crochet hooks, from straight to circular, from 2mm to 20mm*.

There are all your favourite brands* too, from Palette and Patons to Pony, Rowan,

Rowan Classic, Wendy, Sirdar and Sublime.

What's more, HobbyCraft is huge on haberdashery and embellishments, from buttons and beads to fastenings, ribbons, sequins, Velcro, YKK zips and so much more.

There are plenty of patterns and books for inspiration and if you're looking for gift ideas, check out the latch hook rug and cross stitch kits in the adjoining aisles.

There are 39 HobbyCraft stores nationwide. For store locations call **0800 027 2387** or visit **www.hobbycraft.co.uk** where you can also register for copies of HobbyCraft's FREE email newsletter, *Crafty News*, and be among the first to hear about special offers and new products.

***Availability may vary by store.**

HOW TO ENTER

We're offering 20 lucky readers the chance to take home £50 of HobbyCraft vouchers.

To enter simply answer this question:

Where should you go to register for HobbyCraft's free email newsletter, *Crafty News*?

.....
Send your answer, with your name and address on a postcard to:

**HobbyCraft/Knitting Magazine (K60),
86 High Street, Lewes, East Sussex,
BN7 1XN by 27 February 2009.**

COMPETITION RULES

Normal GMC Publications competition rules apply. Employees and relatives of GMC Publications Ltd and HobbyCraft are not eligible to enter. Entries are sent at your own risk and no responsibility can be accepted for loss of your entry in transit. Your entry becomes the property of GMC Publications. Only successful entries will be contacted. If you haven't heard anything by 6 March 2009 we regret that you were not one of our winners this time. The editor's decision is final and no correspondence will be entered into.



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**Audrey Sibert is not available for ExCel.

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How to use your free stitch markers



Gina Alton shows you how to use your free gift

Tucked away in my cosy little office in the heart of Devon, I am the post-it note queen. Yellow ones, pink ones, green ones... they are all over the place - and to anyone else they may not make a lot of sense! However to me, my post-it notes are little signposts – jogging my memory me to start this, finish that, and generally remind me where I am at with each of my various knitting projects.

Stitch markers do a similar job (but better actually, because they are re-usable!). This brilliant little invention can save you time, frustration and hassle by acting as a pointer – by helping you:

- See easily where pattern repeats begin and end
- Count increases and decreases worked
- Track borders of wandering cables
- And much more, such as testing buttonhole placement and doing partial-row shaping

The markers simply slip from row to row, quietly guiding you through your knitting so that you can focus on the horizontal rows.

Like your row counter helps you keep track of the number of rows worked, stitch markers keep you on track with what's happening regarding the vertical columns of stitches.

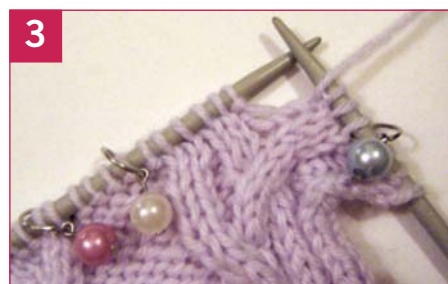
Follow the three simple steps below to get you started.



1. Slide your stitch marker onto the needle, your preferred amount of stitches apart.



2. When your stitch marker gets to the end of your needle slide it onto the other one keeping your place in the stitches.



3. Work as on the other needle. Repeat when you get to the end of the row.

Silver cardigan

Keeping track of cables and lace

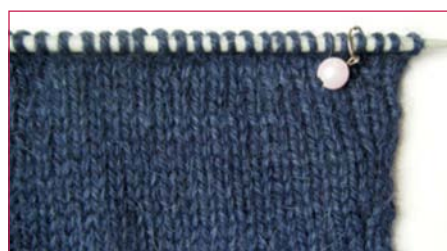
In making this test swatch, I had three 'false starts' before I eventually got it right. I'd do too many knit stitches, or zigzag in the wrong place, and so on. Finally I admitted defeat, fetched my stitch markers, and placed them at specific points to remind me where the cables and lace were placed. Success at last.



Union Jack sweater

Counting increase stitches

When doing shaping, it's easy (for me) to get distracted and carry on increasing or decreasing long after I should have stopped! For the sleeve of the Union Jack sweater I have just popped on stitch markers once I started increasing, so I could easily see how many stitches I'd already increased. For the size I am knitting, I need to make 6 increases (one at each end, every 6 rows), so I know to stop when I've got 6 stitches past each marker.



Cable scarf

Tracking borders of wandering cables

Inspired by the cable cape and muff from last month's issue, I'm making a narrow scarf using the same sort of cabling. I've used stitch markers to remind me where the borders of the pattern repeats are, as the 'wandering cables' can otherwise wander in the wrong direction at the wrong time! ●



in stitches

find out what's hip and happening in the knitting world

Please send details of your knitting events and news at least eight weeks in advance to: **Emma Whittaker**,
Deputy Editor, Knitting, 86 High Street, Lewes, East Sussex, BN7 1XN or email emmaw@thegmcgroup.com

This month don't knit without

1

Let romance blossom with the gorgeous new luxury flower kits at Alpaca Select. It only takes one ball of silky-soft Alpaca 4ply yarn to make up to 13 blooms. To find out more phone **02476 411 776** or visit www.alpacaselect.co.uk



2

If you need unique trimmings to finish off those knits to perfection, you'll be spoilt for choice with these new Berwick Offray ribbons. There's an array of different colours and textures to choose from. Phone **01344 301 065** or email fiona@sjcopy.co.uk



3

Treat yourself or a friend to these unique bangles of knitted fabrics combined with polyester and epoxy resin, preserving the beauty of the knitting without the snag factor. Phone **01279 447 615** or see www.notmassproduced.com



4

Keep arms cosily warm in a rainbow of colours with these 100% pure Himalayan cashmere arm warmers. For more details phone **01886 853 615** or see www.perilla.co.uk



6

Keep your pot hot with this cute sugar-pink tea cosy from Truly Scrumptious. Find the pattern and a world of crafty confections online at www.trulyscrumptiousknittedfood.co.uk



5

Floral is in fashion so there's no better time to wear a pretty necklace by French knitwear designer Sophie Digard. Discover a stunning selection available at Loop now. Phone **020 7288 1160** or log on to www.loop.gb.com





Neck of the woods

The first official Winter Tree Hunting Season is in full swing and the Woodland Trust is appealing to knitters everywhere to find the UK's estimated 80,000 ancient trees in its newly launched five-year project. The girth of trees is measured by a British standard hug from an adult and as the fattest and most squat trees are likely to be

the oldest, designer Laura Long has created a pattern for a scarf measuring exactly 1.5m in length, the same size as a hug. Everyone is being urged to knit the scarf and use it for tree hunting, so sign up now and share all your pictures of ancient trees dressed up for winter. Download the pattern at www.ancienttreehunt.org.uk/news/newsarchive/athwinterknitters.htm

Prize puds!

A knitting fanatic from Surrey is the proud winner of a prestigious national art competition held in London. Joan Seabrook, 83, won the Angela Farnell Memorial Prize at this year's EAC (Elderly Accommodation Counsel) Over 60's Art Awards with her entry of hand knitted cakes entitled *Tea in the Garden*. She was presented with the award and a cheque for £1000, one half going to Joan personally and the other to benefit the retirement development where she lives. For more information about the awards, visit www.artawards.eac.org.uk



True colours

The Natural Fibre Company has just installed a specialist dyeing plant at its Launceston base, which is set to revolutionize naturally coloured wool. The company, which specializes in spinning wool for knitting and weaving, will use the machinery to lift and complement the original colours, offering greater variety and choice. In recent years, the firm has added value to wool from local rare breeds and small flocks of coloured sheep, which there has been little market for in the past. English Merino, Gotland, Wensleydale, and Shetland are all of interest to the company along with organic and coloured wools of all breeds. For more information contact Sue Blacker on **01566 777 635** or visit www.blackerdesigns.co.uk

New at Hobbycraft

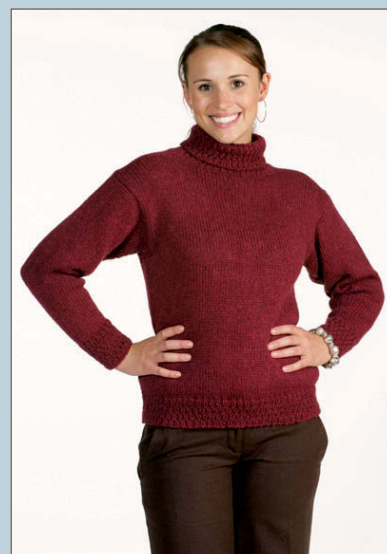
HobbyCraft is the ultimate place to shop with all your knitting needs under one roof and now there's even more to choose from as new yarns have been introduced from Sirdar and Patons including Smoothie, Fairytale, Diploma, Shadow Tweed, Tweedie and Firefly, along with Click, Wash 'n' Wear, Baby Bamboo,

Sublime, Big Softie, Aran and Balmoral with prices starting at £2.25. You'll find a great choice of yarns, kits, patterns and books, plus many needles and crochet hooks in store. To keep up to date with the latest news, store openings and offers, phone **0800 027 2387** or log on to www.hobbycraft.co.uk



Gorgeous knits

Wrap yourself in luxury with Artesano's new Aran collection. Not only is every design silky soft next to the skin, but they're also extra warm for the chillier weather. Choose from a stunning chunky cardigan coat, a fitted polo-neck sweater or a pretty vintage style cardigan, plus many more essential knits. For further details phone **0118 950 3350** or log on to www.artesanoyarns.co.uk



Events Diary by Emma Whittaker

20 TO 22 FEBRUARY

Make It



FIVE, Farnborough

Building on the success of last year's Make It, the fantastic craft show, featuring an array of creative ideas, supplies, kits and materials, will be returning and it promises to be the biggest and best event yet. There will be stands, workshops and demonstrations to suit almost every kind of crafter.

Phone **08444 771 000** or visit www.make-it.org.uk



7 FEBRUARY

Advanced Crochet

Fibre and Clay, Knutsford, Cheshire

Following on from the previous two crochet workshops, this one focuses on motifs, embellishments and edgings. You will learn how to add these to existing pieces of work and use them to make jewellery and crocheted edges. Phone **01565 562 035** or visit www.fibreandclay.co.uk

The Stitch and Creative Crafts Show

6 to 8 February, Manchester Central

12 to 14 February, Cheltenham Racecourse

26 to 28 February, London ExCeL

This show covers all aspects of quality stitch craft including knitting, crochet, sewing, embroidery and cross-stitch along with patchwork, quilting, ribbon craft, beading, painting, dressmaking and tapestry. Phone **01822 617 744** or visit www.sccshows.co.uk

14 FEBRUARY

Stitch Dictionary Workshop

Get Knitted, Bristol

Sarah Hazell takes this new workshop, based on the Nostalgia story from Rowan magazine 44. Learn how to create a range of stitches, which can then be compiled into a journal. The project is completed with a knitted cover and clasp. Phone **0117 300 5211** or visit www.getknitted.com

14 FEBRUARY

Learn to Knit

Fibre and Clay, Knutsford, Cheshire

This workshop is aimed at complete beginners

or those who would like to go back to basics. The workshop progresses at your pace and is suitable absolutely anyone from age eight upwards. Techniques covered include knitting, purling, casting on and off, tension, shaping, increasing and decreasing. Phone **01565 562 035** or visit www.fibreandclay.co.uk

20-22 FEBRUARY

Craft 4 Crafters

The International Centre, Telford

At this great show for all crafters, you can discover thousands of products, exciting competitions and a huge variety of workshops and demonstrations. To book your tickets phone **0117 970 5007** or visit www.craft4crafters.com

21 FEBRUARY

The Studio Workshop

Rowan Yarns, Holmfirth, West Yorkshire

This workshop is aimed at knitters who are fashion conscious and want to use their skills to respond to the latest trends. You will create a mood board and identify current colours, textures and yarns before updating some of your own and you will update your look with accessories to echo the key looks of the season. Phone **01484 681 881** or visit www.knitrowan.com

21 FEBRUARY

Beginners' Crochet Workshop

Laughing Hens, Burwash, East Sussex

A beginners' crochet workshop covering some basic stitches including making trebles, doubles, rounds and squares. Lunch, biscuits, tea and cake are all included. Phone **01829 740 903** or visit www.laughinghens.com

21 FEBRUARY

Hand Dyeing Your Own Yarn

Get Knitted, Bristol

In this workshop with Jeni from Fiberspates, you will have three different types of yarn to dye – sock yarn, superwash and merino DK for gloves, and a lightweight hank for a lace project. Phone **0117 300 5211** or visit www.getknitted.com

21 FEBRUARY

Aran/Cable Knitting and Entrelac

Fibre + Clay, Knutsford, Cheshire

This workshop is aimed at knitters wanting to add texture to their knitting. The class includes a short history of Aran knitting and teaches you how to read patterns for cables, bobbles and other textured stitches, along with entrelac techniques. Phone **01565 562 035** or visit www.fibreandclay.co.uk

22 FEBRUARY

The Teddy Bear

Toft Alpacas, Dunchurch, Warwickshire

This basic teddy bear creation day is ideal for mothers and children to enjoy knitting together. Knit with the new chunky felting yarn, choose your coloured accessories and create your very own unique felted alpaca bear with finishing touches at home. Phone **01788 810 626** or visit www.toftalpacashop.com

27 FEBRUARY

Design Your Own Knits Part II

Get Knitted, Bristol

This course is suitable for knitters who want to design their own knitted garments or accessories. Debbie Abrahams will guide you through the process of how to make your own drawing and graph up your design so that it is ready to knit. Phone **0117 300 5211** or visit www.getknitted.com

28 FEBRUARY

Knitting Workshops with Lin and Mary

Norton Radstock College, near Bath

These two four-week courses are suitable for beginners as well as knitters who would like to expand their knitting horizons. Phone **01761 433 161** or visit www.nortcoll.ac.uk

knitting

March 2009 on sale 19 February!



Blacker Designs

KNITTING YARNS AND PATTERNS

Our yarns are now available from our on-line shop, BlackerDesigns.co.uk.

This is the name for our own label products all of which are spun by The Natural Fibre Company at our specialist mill in Cornwall.



On the web site you will find a range of yarns and the beginnings of our pattern library. We welcome direct calls, e-mails or visits, but please let us know in advance.

All our yarns come from wool sourced from within the UK. We take care to minimise pesticide use in fibre we buy. Most yarns are available in Double Knitting weight, but many are also in 4-Ply and some come in Light Aran, Aran or Chunky.

The colours are natural from the animals themselves, whether sheep, goat or alpaca. But watch out for colours from our new dye plant, which uses organically-accredited dyes. If you want a special colour, please contact us.

We have just launched a hook and needle exchange so are able to supply a few of these to help new groups start up - please telephone to enquire or donate to our collection.



Blacker Designs, Pipers Court, Pennygillam Way, Launceston, Cornwall PL15 7PJ
T: 01566 777635 F: 01566 779795 www.blackerdesigns.co.uk

Get inspired!

Coffee dash

Stir up a treat with whipped cappuccino colours. **By Emma Whittaker**

1. Sublime Extra Fine Merino Wool DK in 20 Mocha, www.sublimeyarns.com
2. RYC Silk Wool DK in 300 Milk, www.knitrowan.com
3. Sirdar Just Soya in 151 Raspberry Tea, www.sirdar.co.uk
4. Fiddlesticks Ecolnit in O4 Coffee, www.angelyarns.com
5. Blue Sky Alpacas Dyed Cotton in 621 Espresso, www.blueskyalpacas.com
6. Wendy Pure in 893 Latte, www.tbramsden.co.uk
7. Blue Sky Alpacas Sport Weight in 540 Cappuccino, www.blueskyalpacas.com
8. Knitglobal Shetland Flame in Tea, www.bloomsburytrading.com



PHOTOGRAPH BY LAUREL GUILFOYLE



Cocoa Stripe 'Shawly Scarf', £39.99,
Polly & Prince, 07701 099 105,
www.pollyandprince.co.uk

Grass on Tweed coffee cosy
by Mogwaii Design, £19.50,
www.notonthehighstreet.com



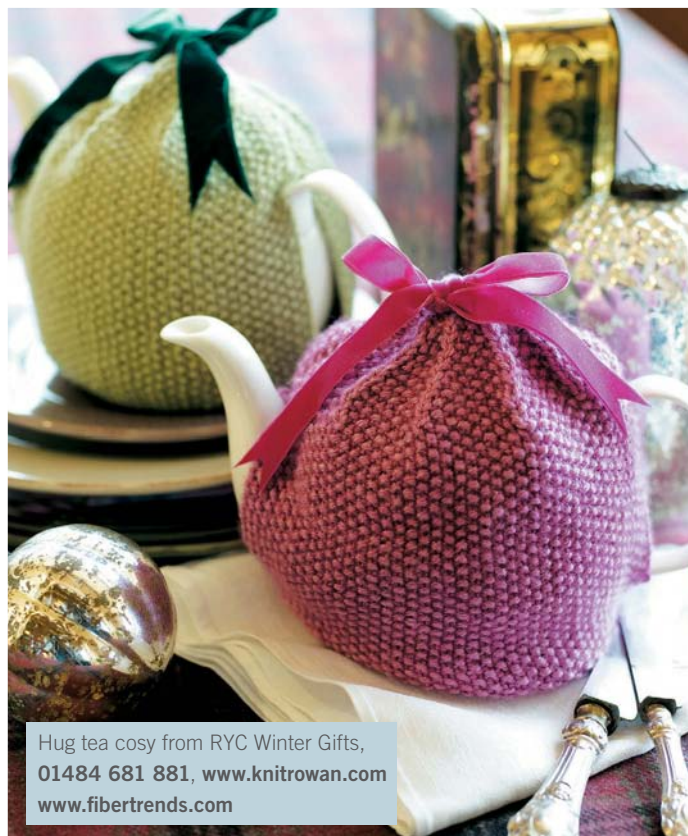
Mug cosy, £10, Sage Inspired By Life,
0117 942 9000, www.sageinspiredbylife.co.uk

Get inspired!

Cap-puccino hat kit in Mocha,
Tigo Gifts, www.tigogifts.com



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Luxuriously Exotic Soya
Cotton Hand Knit Book (610),
01924 369 666,
www.sublimeyarns.com



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01484 681 881, www.knitrowan.com
www.fibertrends.com



A-MAIZing tunic in Biscotti,
South West Trading Company,
www.soysilk.com

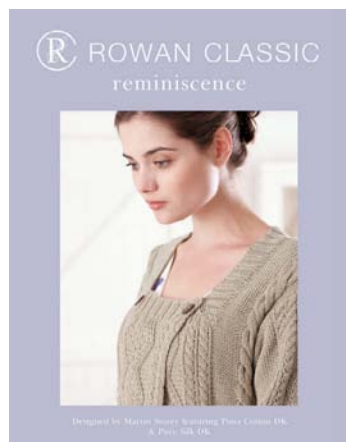
Hot Chocolate bag by Elsa
Rodriguez, www.novica.com



Get inspired!

Must have knits

RYC Reminiscence



Take a break with these cool knits in a blend of browns and neutrals, perfect for afternoon tea. The mix of cute cardigans and short-sleeved tops will take you into the first days of spring with fresh looks for a brand new season. Phone **01484 681 881**, www.knitrowan.com



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www.hugoboss.com

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Best of the rest

Panel shoes, £12, Matalan,
www.matalan.co.uk



Slouch bag, £52, Kookai,
020 7239 1070,
www.kookai.co.uk



Get
the
look
Latte-licious



T-Bar belt, £12,
Jane Norman,
www.janenorman.co.uk

5 Sweet Treats

Cherry Chocolate cupcake,
Michelle Rheume Designs,
www.etsy.com



Triple Peanut Butter Kisses cake,
www.normalynn.info



Amigurumi doughnuts,
www.lionbrand.com



Amigurumi cherry-topped cakes,
www.lionbrand.com



Cupcake tea cosies,
www.donnawilson.co.uk



Debbie Bliss

Jeans Jacket from Debbie Bliss book 'Eco' using 100% Organic Cotton - Eco Yarn



designeryarns

dy

For details of local stockists please contact Designer Yarns on 01535 664222 or online at www.designeryarns.uk.com

6 of the Best: Sock yarns

Rico Superba Print

Superba Print is one of the new 4ply sock yarns from German company Rico Design for 2008/2009. Coming in a huge range of 28 different colour schemes, all self-striping, it includes muted tones as well as strong brights like this one in shade 1001 (there is a great one that looks like Liquorice Allsorts!)

COMPOSITION:
75% NewWool, 25% Polyamide
KNITS AS: 4ply
WEIGHT: 100g
LENGTH: 420m
REC NEEDLE SIZE: 2-3mm
TENSION GUIDE:
30 sts x 42 rows
RRP: £4.25



Opal Memory

Memory is the newest sock yarn from Opal, out in January, with a new colour range including pictured here in 2497. These self-striping shades are rich and grown-up in colour, with shades for both men and women. One 100g ball should produce one pair of socks, though the yarn is good for pullovers too. Machine wash at 40° and air dry.

COMPOSITION:
75% New Wool, 25% Polyamide
KNITS AS: 4ply
WEIGHT: 100g
LENGTH: 425m
REC NEEDLE SIZE: 2.5mm
TENSION GUIDE:
32 sts x 38 rows
RRP: £6.99



Trekking XXL

This is one of the new shades from **Trekking** sock yarn's latest range of colours, which came out in November, pictured here in 405. Essential for a sock yarn it is machine washable and has a slight give. Generously you get a free 'simple sock and gift pouch' pattern with each sale of 4ply Trekking or Opal yarn from Viridian Yarns.

COMPOSITION:
75% New Wool, 25% Nylon
KNITS AS: 4ply
WEIGHT: 100g
LENGTH: 420m
REC NEEDLE SIZE: 2-3mm
TENSION GUIDE:
32 sts x 38 rows
RRP: £6.99



Regia Design Line 4ply by Kaffe Fassett

New for January 2009, Kaffe Fassett has added to his **Design Line** for Regia with his new collection, Exotic. The six new shades are typical Kaffe bright self-striping yarns, with names such as 'exotic clay' and 'exotic ember' (shown here in exotic easter). It comes in 50g balls, needing 100g for a pair of socks and is good at keeping its shape, even after machine washing.

COMPOSITION:
75% New Wool, 25% Polyamide
KNITS AS: 4ply
WEIGHT: 50g
LENGTH: 210m
REC NEEDLE SIZE: 2-3mm
TENSION GUIDE:
30 sts x 42 rows
RRP: £3.95



Artesano Hummingbird 4ply

Hummingbird is a lovely range of 4ply yarn in space dyed colours, with a great drape and slight give, and excellent names including Woodpecker (shown here), Flamingo, Turtledove and Kingfisher giving you an idea of the bright variegated colour schemes. Ethically traded from Peru and incredibly soft, what's not to like?!

COMPOSITION:
100% Alpaca
KNITS AS: 4ply
WEIGHT: 50g
LENGTH: 184m
REC NEEDLE SIZE: 3.25mm
TENSION GUIDE:
24 sts x 33 rows
RRP:
£4.65 (50g/£13.95 150g)



For yarn stockists
see page 85

Cherry Tree Hill Sockittome

Sockittome is Cherry Tree Hill's new version of Supersock, with nylon to give it the softness of Supersock without the high twist. Although designed for socks, this yarn is very versatile and soft enough for baby blankets, though one ball does a pair of socks. It is also hand-dyed in an incredible 33 colourways ranging from creamy desserts to Indian Summer oranges (shown here in Winterberry). Best to hand wash.

COMPOSITION:
80% Superwash Merino,
20% Nylon
KNITS AS: fingering weight
WEIGHT: 100g
LENGTH: approx 439m
REC NEEDLE SIZE:
2.25-2.75mm
TENSION GUIDE:
28 sts x 33 rows
RRP: £13.50

TOP KNITS

This month: Alison Sambells
from Lana Pura
www.lanapura.com

I love the New Year! It is so wonderful to have a new year ahead and the opportunity of a fresh start. This might mean trying to stop a bad habit, taking up a new hobby or learning a new technique. I've given up writing a list of new year's resolutions, but they are usually the same e.g. finish all the projects I have started, get to grips with Intarsia, start jogging etc!

The New Year is an ideal time to try something new – if you haven't already tried lace knitting, our range of yarns from **Jade Sapphire** are hugely tempting. **Lacey Lamb**, the 3ply 100% merino yarn has incredible yardage of 825 and the **2ply Silk/Cashmere** is hand-dyed in lustrous shades. Both are ideal for delicate shawls and garments found in **Ilga Leja** patterns.

For ethical hand-spun and kettle-dyed yarns, **Wool Clasica** and **Silk Blend** yarns from **Manos del Uruguay** offer stunning depth of colour and texture both in solid and space-dyed shades. You might like to use these yarns for home accessories and garments to create amazing effects.

If you are looking for inspiration this season for what to knit and wear you'll find it with the **Lenpur Linen Collection** and the **Milk Cotton Collection** from **Rowan**. **Lenpur Linen** is a brand new yarn made from 75% Lenpur/ 25% Linen and is available in 12 vibrant shades, and the deliciously soft Milk Cotton DK and Fine Milk Cotton now have some exciting new shades.

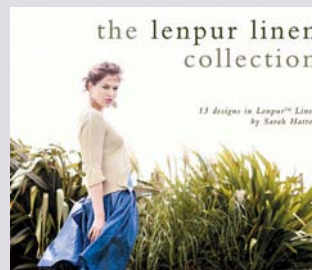
So, if one of your new year's resolutions is to finish all your outstanding projects too, then one of the many beautiful and handy tools from **The Big Yarn**, the **Silver Yarn Needle** might help. This needle is highly coveted by many top knitters and designers out there!

Finally, **Lana Pura** would like to offer a free copy of **The Lenpur Linen Collection** to the first 20 readers of **Knitting Magazine** when they place an order with **Lana Pura** for over **£10**. Just add the code **KMLENPUR** in the Additional Information box at the checkout – valid until the end of **February 2009**. Don't forget to take advantage of year-round free delivery on all orders in the UK.

Jade Sapphire
Lacey Lamb
£13.21



Manos del Uruguay Wool
Clasica (space-dyed) £9.50



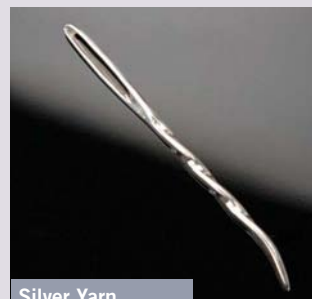
The Lenpur Linen
Collection £7.95



The Milk Cotton
Collection £7.95



Ilga Leja Patterns £6.50



Silver Yarn
Needle £18.95

Jade Sapphire Silk/
Cashmere £23.73





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THIS MONTH'S KNITTING GALLERY

Fashion Knits



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and Alchemy Silk Purse



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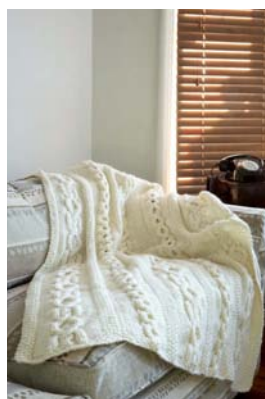
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Alpaca Select DK 100%
Pure Alpaca and
50% Alpaca, 50% Acrylic

FOR YARN STOCKIST INFORMATION SEE PAGE 84

Photography by
Laurel Guilfoyle
Hair and makeup by
Candice Konig

**WEEKEND
CARDIGAN**

Chill out in style
with this casual
cardi by
Emma Varnam
Yarn: *Debbie Bliss*
Rialto Aran
Pattern page: 64



SHAPED JACKET

This fitted jacket is perfect for spring.

By Pat Menchini

Yarn: Sirdar

Organic Cotton DK

Pattern page: 66



EMPIRE LINE TOP

This ribbon-tied top is a pretty look for a lunch date.

By Emma Varnam

Yarn: Debbie Bliss
Rialto

Pattern page: 68



**ROLL-NECK
JUMPER**

Make any outfit
gorgeous with this
sweet sweater
by Tina Barrett
Yarn: Artesano
Inca Cloud
Pattern page: 70

- cabernet sa
- organic m
- merlot, wra
- green poin
- pinot noir,
- rioja reserv

moet et chan
moet et chan
veuve cliquot



**DE HAVILAND
TOP**

Wear this vintage
top for a touch of
class. By Rowan
Yarn: Rowan Kid
Classic

Pattern page: 72



**LUXURY
EVENING STOLE**

Treat yourself
to this stunning
cashmere and silk
stole by Val Pierce
*Yarn: Angel Yarns
Cashmere and
Alchemy Silk
Purse*

Pattern page: 73



**GARTER SLIP
STITCH JACKET**

Knit this in no
time for an
ultra-chic outfit.

By Fiona Morris
Yarn: Sirdar Baby
Bamboo DK

Pattern page: 74



**SHORT-SLEEVED
CARDIGAN**

Get ready to party
with this gorgeous
cardi by Bergere
de France

*Yarn: Bergere
de France Angel
and Lurex*

Pattern page: 76



**SIDE SLIP
CLOCHE HAT**

Look cute on a day
out in this fabulous
hat by Laura Irwin

*Yarn: Rowan Kid
Classic*

Pattern page: 78



CHUNKY THROW

Warm up a room with this fantastic throw by Sian Brown
Yarn: Garnstudio Eskimo
Pattern page: 78



**NORDIC
SWEATER**

Kids will look
a treat in this
traditional jumper
by Melanie
Falick and
Kristin Nicholas
Yarn: *Manos del
Uruguay Handspun
Pure Wool*
Pattern page: 80



**UNION JACK
SWEATER**

Let them fly the
flag in this fun
sweater by Penny
Hill

Yarn: Alpaca

Select DK

100% and 50%

Alpaca/50%

Acrylic

Pattern page: 82



Jersey textile showcase 2009

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Entrance to all exhibitions and The Harbour Gallery is free.

COLOURS IN NATURE

Jenny Mahy, winner of the 2008 competition,
Food in the Frame Cafe.

PRIMARY SCHOOL TEXTILE ART ST. AUBIN ON THE HILL CHURCH

A Level Textile Art, St Aubin on the Hill Church
This is a new spacious venue for 2009.

TRANSFORMATION

THE 2009 COMPETITION EXHIBITION

and COMMUNICATION children's
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and Art in the Frame, The Parish Hall, St Aubin.
For information on entry to the TRANSFORMATION competition
and fantastic prizes look on the website
www.MNLG.com

ROSES FROM THE HEART

Project by Christina Henri of Tasmania,
celebrating lives of convict women deported to Australia,
The Methodist Church on the Bulwarks.

FIVE BY NINE

The Diversity Group, The Harbour Gallery.
Gina Ferrari, The Harbour Gallery.
Jersey Textile Artist's Exhibition, The Harbour Gallery.

Evening Events; Monday 9th Optional,
"Get to know each other meal"
The Old Court House.

Tuesday 10th, Welcome Party, The Harbour Gallery; Wednesday 11th
talk by Gina Ferrari; Thursday 12th Gala Dinner and Awards; Saturday
14th Performance by The Cannon O'Rafferty School of Irish Dancing,
followed by a talk from Jennie Rayment.

From Tuesday to Saturday inc. all evening events are included in the
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Or email margaret@dsljersey.com

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STAR LETTER

Chilly knits

My 3/4 length sleeved coat was fashionable if chilly until the cold weather arrived, necessitating gloves. Unfortunately, few in the shops were long enough or allowed the freedom of wrist warmers/ fingerless mittens. So I was delighted with the Garnstudio design for lace wrist warmers in Knitting issue 55. Never having knitted in the round before, it was challenging but I managed, finishing on time for my holiday in Venice. The design received many compliments, impressively even from native Italians – quite a feat in the home of

stylish knitwear. Now I can't wait to pick up my needles again – all four of them!

Mrs. C Fletcher, Essex



Knitting back in schools

I am a teaching assistant at Westgrove Primary School, Southgate, London and I am currently in the process of setting up a knitting and crochet club. I was wondering if you have any advice re: setting up, what to make, where to get free or cheap supplies and possibly who we could donate items we have made to?

I am hoping to get as many children involved as possible and pass on these valuable skills as well as bringing out their creative side. I do believe everyone needs a creative outlet and with no-one in many of the children's families to teach them knitting or crochet, they have no chance of experiencing this wonderful, relaxing pastime.

**Sarah Eatwell,
Westgrove Primary School, London**

Ed's reply

Setting up a knitting and crochet group in your school is a great idea, good luck with it. The UK Hand Knitting Association, working with the Crafts Council, has launched an initiative to help get knitting back in the classroom. On their website (www.bhkc.co.uk) they have a section for school knitting where you can find helpful tips on starting groups, assessing children's progress, learn to knit instructions, quick and easy patterns and ideas on getting boys interested. You can network with other teachers and even contact companies who are happy to provide yarn donations, needles etc. There is also a section on the website about Knitting for Charities, from women's groups in Africa to saving lemurs in Madagascar or knitting hats for British lifeguards. I hope this helps, and do keep us updated with your progress!

Irresistible

You would not believe my joy every month when your knitting magazine appears on the newsagents shelves and when I saw that delightful little hat in issue 57 I could hold back no longer. I immediately went out and purchased the materials and needles to make the lovely cloche hat. As a novice to knitting it was surprisingly simple to make with a little help from my friend. I have enclosed a picture of the finished item. What do you think? I love it and can't wait to get my needles clicking again in the near future.

Sue James, by email



STAR
LETTER



FROM LEFT: Lilian, Ruth, Beryl, Carol, Brian, Dot, Pat and Marian

Crafty club

I really look forward to buying *Knitting* magazine every month and have knitted quite a few things for my great granddaughter. When I came to the feature *Knitting* for the

Boys I thought what a coincidence as at the craft group that I lead we have just knitted 12 hats for the soldiers in Afghanistan to keep them warm this winter, we are hoping to knit some more. I wonder if the craft group is the oldest in the country as I have been leading it for over 30 years. We have had two other meeting places but have been meeting at our current one for over 20 years. I enclose a picture of the ladies and one gentleman in the group, and thank you again for the magazine.

Carol Deakin, Rugeley

Gift Guide prize draw

What a wonderful surprise it was to receive the enormous box of knitting goodies that I won in your Ultimate Christmas Gift Guide draw, it was great fun opening the box and finding so many different knitting items. I have already been able to share my good fortune with some of my knitting friends and family and I am planning to use the

wooden needles to knit something special for the next addition to the family due in March.

I will save something for a raffle prize at the next Knit & Natter in Long Buckby, which is scheduled for Saturday 17th October 2009. In 2008 we had over 100 people at this event. They tried out lots of different hand and machine knitting and crochet techniques, swapped ideas, made friends, collected 180 hats for the Sailors Society and listened to Fiona Morris' talk on Surface Decoration. Thanks for including this event on your National Knitting week website in 2008 and hope you will be able to in 2009.

Pat Banyard Smith, Northampton

Box of goodies

Christmas came early today! My husband collected a big box from the Post Office this morning. I just couldn't believe it was for me and I'm absolutely delighted with the contents. It has been really wonderful just emptying the box. I have knitted for more than forty years, and lately crochet more often than I knit, but still do both. Recently I became a grandma so the children's knits will be ideal for Isaac, my grandson. I have taken *Knitting* since the first issue and continue to get it every month. Thank you very much indeed for selecting me to receive the 'box of goodies'. They will be put to very good use!

Ann Bartlett, Shipston on Stour

The value of knitting

In reply to Dawn Birbeck's letter in the December issue of *Knitting* I am one of the people willing to pay high prices for beautiful yarns and am lucky enough to be able to afford them. I value my time highly and if I am to spend hours knitting a garment the yarn becomes a very small part of the cost. At minimum wage a pair of socks costs about £60 in labour, a complicated jumper costs hundreds, so the £11 per 100g I recently paid for hand-dyed merino/silk yarn (which feels gorgeous and knits beautifully) is totally acceptable. Knitters frequently undervalue their time. I recently saw a hand knitted cardigan for sale for £14. This would put the labour costs on a par with Third World sweatshop prices. It's about time people selling hand knitted garments charged a reasonable rate per hour and elevated knitting to a skilled craft in the public's eyes. The answer to 'I could knit that for less' is 'Do it then'.

Sue Arnold, Waterlooville

Nordic Knitting

In reply to the Star Letter in *Knitting*, issue 57 (December), about Nordic knitting, you ask for suggestions for a forthcoming feature on Fairisle knitting. May I suggest you could mention how much easier it is to knit Fair Isle and similar techniques in the round, on a circular needle, as you are then always working on the right side of the work, always plain knitting and much easier to follow a graph. Just a thought from someone who has been knitting, on and off, for 75 years.

Kate Martin, Bushey



Got something to say? Visit:
www.knittinginstitute.co.uk

Bright fantastic

Sue Pearce recommends
some colourful yarns to start
off the season in style



PHOTOGRAPHS BY LAUREL GUILFOYLE



Manos del Uruguay **Wool Clasica**

Manos del Uruguay (The Hands of Uruguay) is a cooperative of over 800 women, producing and supplying hand spun and hand dyed yarns to customers throughout the world. Each hank is signed by the person who made it and they benefit directly from the purchase of this yarn. The soft, woollen slub is kettle dyed over wood fires, creating a wonderful marbled and striated yarn, giving the effect of several colours in a single strand. **Wool Clasica** is available in 15 gorgeous space dyed shades and five solid shades, and the sample is shown in 5003. It knits to a tension of 14-18 sts to 10cm depending on the needle size used. The yarn knits up quickly, is lovely to handle and has good stitch definition. Pattern support is available and includes garments for men, women and accessories.

COMPOSITION: 100% Wool (merino and corriedale blend)
WEIGHT: 100g **LENGTH:** 126m **REC NEEDLE SIZE:** 5-6mm
RRP: £8.50 **CONTACT:** **Artesano Ltd**, 5-9 Berkeley Avenue, Reading, Berkshire, RG1 6EL **Tel:** 0118 950 3350
Email: info@artesanoyarns.co.uk **Website:** www.artesanoyarns.co.uk



Rico Design **Organic Pure Chunky**

German company Rico are better known for their needlework designs, however, they have a comprehensive range of yarns and this is one of the latest additions. **Organic Pure Chunky** is a softly spun yarn with a smooth, rounded finish. It knits up well, is soft to handle and feels warm and light to wear. It knitted up perfectly with a tension of 14 sts and 19 rows to 10cm. The stitches are well defined and textured stitches look great, enhanced by a lustrous sheen. Pure Chunky is available in six natural shades of cream, brown and grey, and the knitted sample is shown in shade 1. Pattern support is available in the Unique magazines published by Rico.

COMPOSITION: 100% Organic New Wool **WEIGHT:** 50g
LENGTH: 80m **REC NEEDLE SIZE:** 7mm **RRP:** £3.50
CONTACT: **Rico Design GMBH & Co**, Industriestr. 19-23
 33034 Brakel, Germany, **Tel:** (+49) 052 72 602-0
Email: info@rico-design.de **Website:** www.rico-design.de



Maggi Knits **Maggi's Tweed Fleck Aran**

This lovely, flecked tweed knits up with a clear stitch definition and superb finish for textured stitches, with a tension of 18 sts and 24 rows to 10cm, it will knit to most standard Aran weight patterns, however the patterns by Maggie Jackson are inspirational. There are 16 books to support the full range and many of the designs call for a combination of traditional yarns like the tweed and linen, blended with contemporary denim and mohair. **Tweed Fleck Aran** comes in six rich, dark shades, each with a contrasting fleck, and the sample is shown in shade 04.

COMPOSITION: 100% Wool **WEIGHT:** 100g
LENGTH: 142 yards **REC NEEDLE SIZE:** 5-5.5mm **RRP:** £9.75
CONTACT: **Maggi Knits**
Email: Julie@keyknits.co.uk
Website: www.maggiknits.com

Yarn Review

Black Hills **Corilana Chunky**

Black Hills is a sheep farm in New Zealand run by Beverley Forrester, who just happens to be an international sheep judge as well. The sheep are raised to eco-friendly, sustainable standards and the yarn produced is of the highest quality. There is also a UK distributor for this lovely range. **Corilana** feels finer than a standard chunky but knits perfectly to a tension of 16 sts and 22 rows to 10cm. This produces a wonderfully tactile fabric with a lustrous sheen and good drape. You can even feel the lanolin nourishing your hands as you knit. Available in nine natural shades that include five solid colours and four marled, the palette ranges from cream to ebony and the sample is shown in Medbury. You can buy this by the ball or in kit form, which includes a pattern and yarn to knit one of the designs for men, women or children.

COMPOSITION: 100% Pure Undyed New Zealand Wool
WEIGHT: 100g **LENGTH:** 116m **REC NEEDLE SIZE:** 5mm
RRP: £9.00 **CONTACT:** **Black Hills Wool**, 4 High Street
Watlington, Oxfordshire, OX49 5PS **Tel:** 01491 614 342
Email: info@blackhillswool.com **Website:** www.blackhillswool.com



Mission Falls **136 Merino Superwash**

This new addition to the Mission Falls range is made from the same 100% merino fibre as 1824 wool, but spun to a finer double knitting weight. Another high quality yarn that has perfectly defined stitches, this is lovely to handle and has excellent elasticity. The recommended tension is 24 sts and 32 rows to 10cm, which is similar to a standard DK weight and it can be used with most double knit patterns. **136** comes in the same full range of 36 subtle and earthy shades, plus four tricolours, as 1824 and the sample is shown in shade 012 Raisin. Pattern support for garments and accessories is available in the new book, Dreamer 136.

COMPOSITION: 100% Merino Superwash **WEIGHT:** 50g
LENGTH: 136 yards **REC NEEDLE SIZE:** 4mm **RRP:** £4.75
CONTACT: **Hantex Ltd**, Whitehouse Yard, Eaudyke
Fiskney, Boston, PE22 8NL
Email: sales@hantex.co.uk



Twilleys of Stamford **Freedom Gorgeous DK**

Gorgeous is aptly named as this silky bamboo and nylon blend is super-soft against the skin and perfect babies or those who have skin sensitive to wool. It has a crisp stitch definition and wonderful elasticity. The DK yarn is made up of a twist of four plies and these separate a bit at the ends, but this is not a problem when knitting. It knits to a tension of 24 sts and 30 rows to 10cm using 4mm needles. Available in 16 soft, subtle muted shades, the sample is shown in shade 712. Pattern support is available in leaflet form or it will knit to some standard DK patterns.

COMPOSITION: 75% Bamboo, 25% Nylon **WEIGHT:** 50g
LENGTH: 125m **REC NEEDLE SIZE:** 4mm **RRP:** £2.75
CONTACT: **Twilleys of Stamford**, Roman Mill, Stamford, PE9 1BG
Email: twilleys@tbramsden.co.uk
Website: www.twilleysofstamford.co.uk





Crystal Palace **Kaya**

Kaya is a lovely, chunky yarn in rich, variegated shades. The softly spun yarn is great to knit up with good stitch definition and elasticity, giving a look of plied roving, and knits up into a self-stripping warm garment which has a great drape and isn't too heavy to wear. The tension comes out at 12-14 sts to 10cm. This is an excellent yarn for felting, making great bags, brooches and accessories. Available in 21 fabulous multicoloured shades and four subtle complimentary tones that coordinate with each of the four brighter variegated shades, this allows them to be used together, saving you the trouble of finding matching yarns. The sample is shown in shade 0111 Iguana. Free patterns can be downloaded from the Crystal Palace website.

COMPOSITION: 100% Wool **WEIGHT:** 50g **LENGTH:** 60m
REC NEEDLE SIZE: 6.5-8mm **RRP:** £4.15
CONTACT: **Hantex Ltd**, Whitehouse Yard
 Eaudyke, Fiskney, Boston, PE22 8NL
Email: sales@hantex.co.uk



Rowan **Lenpur Linen**

Lenpur Linen is a superb new yarn from Rowan for spring 2009. It is an ecological, healthy fibre made of pure cellulose taken from the branches of special trees, combined with Viscose. This produces a soft fibre that breathes and has anti-odour and absorbent properties. It is a plied yarn with a soft sheen and it knits up to give good stitch definition and elasticity. It is cool and light to wear with stunning drape. Pattern support for women is available in the new book, The Lenpur Linen Collection by Sarah Hatton. These include shrugs, sleeveless tops and a knitted dress. With a tension of 22 sts and 30 rows to 10cm, it will also knit to standard DK patterns. The colour palette consists of 12 rich shades and the sample is shown in 569 Jungle.

COMPOSITION: 75% Vilenpur, 25% Linen **WEIGHT:** 50g
LENGTH: 115m **REC NEEDLE SIZE:** 4mm **RRP:** £4.45
CONTACT: **Rowan Yarns**, Green Lane Mill, Holmfirth
 West Yorkshire, HD9 2DX **Tel:** 01484 681 881
Email: mail@knitrowan.com **Website:** www.knitrowan.com



Lang **Georgia**

Georgia is a lovely, crisp cotton blend that has perfect stitch definition and looks fabulous knitted in textured stitches. It has a tension of 20 sts and 29 rows to 10cm and pattern support is available in the Fatto a Mano magazines. The melange dyed colour range includes 14 subtle shades with an emphasis on greens, greys and blues, giving it a denim look, and the knitted sample is shown in shade 730.0033. The combed cotton gives a good drape, ideal for garments to be worn. An average-sized sweater takes approximately ten 50g balls. ●

COMPOSITION: 96% Cotton, 4% Polyester **WEIGHT:** 50g
LENGTH: 110m **REC NEEDLE SIZE:** 4-4.5mm **RRP:** £3.15
CONTACT: **Artyarn**, 10 High Street, Pointon
 Sleaford, Lincolnshire, NG34 0LX **Tel:** 01529 240 510
Email: info@artyarn.co.uk **Website:** www.art yarn.co.uk



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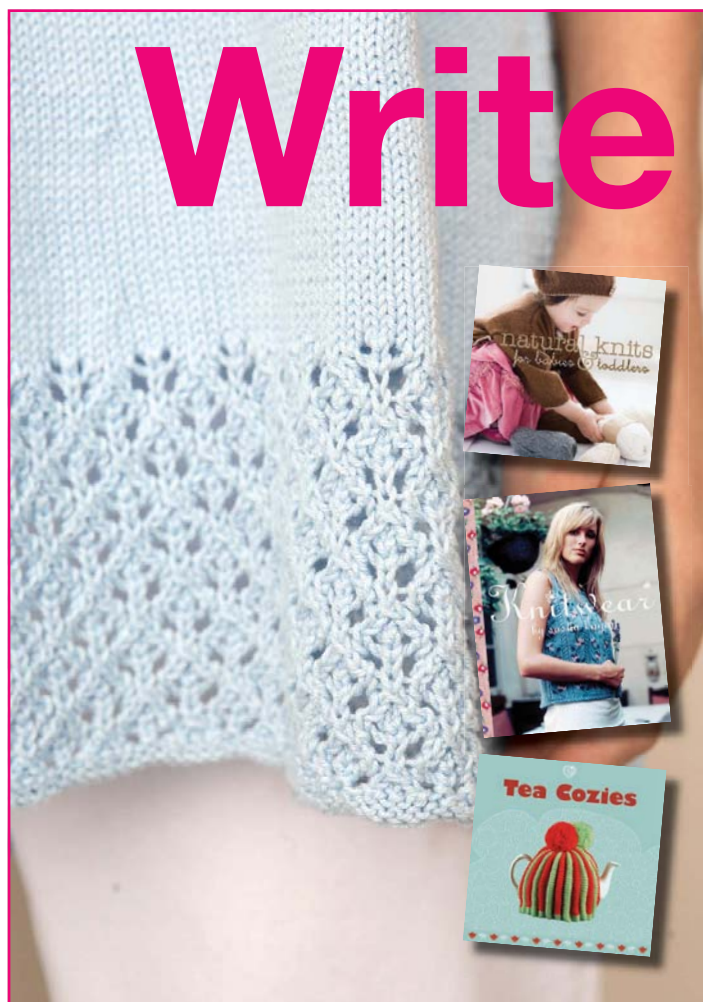
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Book reviews by Katy Evans



Cute Knits for Baby Feet

By Sue Whiting
£14.99
Published by Hamlyn
ISBN 978 0 600 61784 6

This lovely book has 30 patterns for the cutest socks for newborns to four-year-olds. With patterns for boys, girls, and both, a multitude of designs and techniques are covered for all level of knitters. From fluffy clouds and umbrella patterns to duck feet, snakes and elephants (with tongues and ears sticking out), ribboned ballet shoes, felted, Fairisle and lace baby socks, there are some truly imaginative designs. Each pattern comes with a full page photograph as well as more detailed ones, charts and illustrations where needed and step-by-step instructions. Great fun patterns children will love.



Boutique Knits

By Laura Irwin
£13.99
Published by Interweave
ISBN 978 1 59668 073 9
Laura Irwin

designs knitted accessories for the indie fashion boutique Seaplane in the USA. Here she has put together a collection of 'boutique' style projects, whilst also giving you ideas on how to customise your own knitting. Whether it's adding silk ribbons to a chunky winter deerstalker, buttons to a felted scarf, chains and leather lacing on a duffle bag, having two buckles on a classic belt or leather pads on a pair of pretty mittens, there are lots of lovely items to lust after. There are also lots of tips for using hooks and grommets, jewellery techniques, working with D-rings and sewing on buttons scattered through the book to help with the more adventurous projects.



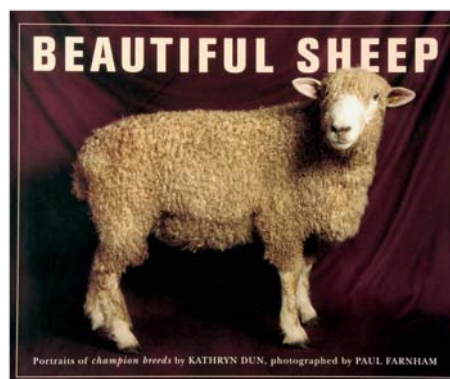
Knitting on Top of the World

By Nicky Epstein
£19.99
Published by Sixth & Spring
ISBN 978 1 93302 767 8

This is a beautifully photographed hard back book which would do just as well as a lovely coffee table tome as it is crammed full of typical fabulous Nicky designs. Living up to its lofty title it covers knitting styles, history and techniques from across the world, in chapters like 'Far East', 'New World' and 'Windswept Isles'. Each chapter shows the inspirations for the pieces, like Scottish tartan for the Highland fling jacket or a 17th century Italian silk jacket for the Florentine shrug. The patterns are complicated and stunning so best for competent knitters, though this is definitely a book to aim high for.

WIN

We have 5 copies of *Knitting on Top of the World* to give away. Send your details on a postcard to **Knitting on Top of the World giveaway (K60), Knitting, 86 High Street, Lewes, East Sussex BN7 1XN by 28 February 2009.**



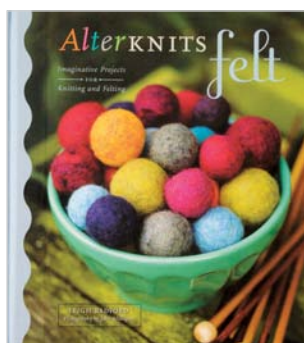
Beautiful Sheep: Portraits of champion breeds

By Kathryn Dunn,
photographs by Paul Farnham £12.99
Published by Frances Lincoln Ltd Publishers
ISBN 978 0 71122 905 1

I loved this book, it's like a cross between Crufts and a beauty pageant for sheep. With a whopping 78 sheep, preened to perfection, in their most winning pose and photographed by fashion photographer Paul Farnham, this really is sheep at their best. There is a wonderful introduction to the history of sheep breeding, what makes a champion sheep, what the judges look for and how to prepare for a show. A fact box about its breed, features, size, origin and distribution accompanies each sheep, and there is a lovely 'behind the scenes' chapter at the back that looks at what it takes to make a sheep look this good.

READER OFFER

Knitting readers can buy *Boutique Knits* for the special price of £11.99 with free UK p.p. Just call Search Press on 01892 510850 quoting 'Knitting magazine Feb'.

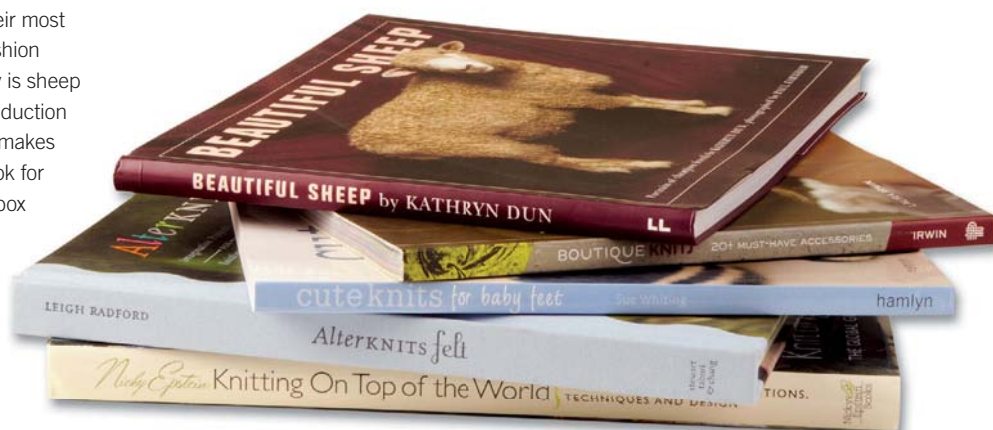


Alterknits Felt

By Leigh Radford
£12.99
Published by Stewart, Tabori & Chang
ISBN 978 1 58479 707 4

In this follow-up to *Alterknits*, Leigh Radford

concentrates on pushing the boundaries of felting with this bright and fun collection of projects. These include a lovely felt-edged wrap, a needle felted market bag, jewellery, kids jumpers and various blankets, pillowcases and scarves. It has a great introduction to felting and the different techniques, including shibori at the front, and a 'special techniques' appendix at the back. Each project has full-page colour photography, illustrations, charts and notes to help you along. A fun, bright book for anyone who wants to do something a little different.



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Knitting reviews... by Katy Evans & Heather Gregory

Shops...



Knitting Parlour recommends...

- Kim Hargreaves Heartfelt pattern book
- Rowan Cocoon
- Knitting Parlour Luxury goodie bag
- **Shop opens** Monday – Saturday 9.30am-5pm.

The Knitting Parlour, Great Malvern

The Knitting Parlour was established in 2005 by mother and daughter combo Pat Jones and Vicki Walker. Having both knitted since they were children, when they found it difficult to get hold of the yarns they wanted locally, they decided to start their own shop. Their first version of the shop was long and narrow and when it opened it just stocked Rowan and Sirdar so they had space for a sofa and chairs. Then they gradually started introducing new lines and the sofa had to go! As Vicki puts it "The shop became too small for us and there wasn't much room for pattern browsing. In fact the shop was full when there were about 6 people in it!"

Luckily for them, new premises next-door-

but-one became available which gave them three times the amount of space and a fantastic workshop in the basement. They managed to squeeze in a few Rowan workshops at the end of last year, which were very successful, and have a great programme lined up for 2009 to keep local (and not so local) knitters challenged and busy.

Now stocking a wider range of Rowan and Sirdar yarns, they also have much more Araucania and Mirasol. Being huge fans of all sock yarns means they always have a great selection in stock, including Noro, Regia and handpainted Artist's Palette.

The Knitting Parlour online store has grown since its launch in 2006. Most of their products available are on there and they also keep an amusing blog which all the staff contribute to, as well as free patterns which can be printed off, all their own designs. **KE**

The Knitting Parlour

12 Graham Road, Great Malvern
Worcestershire, WR14 2HN

Tel: 01684 892079

Website: www.theknittingparlour.co.uk



Blogs...

Damn, Knit & Blast It www.susancrowe.co.uk

Susan Crowe, a self-professed stash addict, talks about how to self-rehabilitate in her recent blog 'CrackSilk Haze. I Can Stop Any Time I Want...'

For all you stash addicts out there who need someone to relate to and maybe some therapy, Susan's amusing ramblings talk through her two-step plan to recovery. **1.** Admitting to your problem, and **2.** Using up your stash and get knitting! She's also dedicated a whole page to her yarn obsession called 'stash-watch'.

In her previous blogs Sarah mentions the benefits of 'bonus knitting' – knitting on the go with otherwise wasted time, her constant battle with moths and their irritable larvae, triumphs and failures when knitting, what to knit for the Geeky man and much more.

Sarah finishes her knitted blogs with mini

helpful knit reports, outlining where she sourced the pattern from, what yarns were used, retrospectively what she would do differently and a difficulty rating. This is a helpful yet humorous blog page where you can leave comments (which are also funny to read) and gives you a peek into the stash addicts mind. **HG**



Websites...



Blacker Designs

www.blackerdesigns.co.uk

Blacker Designs is the new name of The Natural Fibre Company's own label products, and this is their brand new website. With 60 different natural yarns from 2ply to chunkies in 100% natural colours, as well as their fast-selling throws, blankets, cushions, scarves and their new-for-2009 exclusive furnishing fabric designs and clothing, this is a British brand to watch.

The Natural Fibre Company has been spinning wool in small quantities since the early 90s but, since being taken over by Sue Blacker and her family in 2005, has relocated to Cornwall and their specialist mill in Launceston.

The mill spins the fleeces of farmers, as well as buying raw wool from sheep breeders, from all around the UK, resulting in high quality British yarns. Many of the Blacker Designs products are limited editions as sometimes there is no more of the original wool until shearing time comes around next year. If this isn't an organic process I don't know what is. You also get an authentication certificate with a number and a year like fine bottles of wine!

The website reflects the natural process the Natural Fibre Company is all about, with its lovely muted shades and photographs showing off their products. There is a lot of information about the history and the values of the company, where they get their wool from and the processes they employ, so you can really get a feel for their ethos. It is also very easy to navigate with products listed under items like 'throws' or the yarn divided into 'Welsh breeds' or 'Shetland blends'. You can even meet the sheep! Register on the website and you can get email updates on news and products too. **KE**

Goldin girl

Michele Matheson assesses the work of a new knitted fashion talent, **Louise Goldin**

Knitting, that most versatile of fabrics, is once again at the forefront of fashion thanks to 28 year-old Louise Goldin. She graduated with a BA with distinction in Fashion and Knitwear from Central Saint Martin's, probably the most prestigious of the London fashion colleges, in the summer of 2005 and her degree collection was immediately bought and exclusively put into production by Selfridges. She was also awarded the Deutsche Bank Pyramid Award for Fashion and Textiles.

A major label

At an early stage in her career, Louise was given a helping hand by the British Fashion Council when she won the BFC New Generation sponsorship and was able to exhibit her collection as part of London Fashion Week in February 2006. As well as receiving much needed cash and publicity, award winners are internationally regarded as the must-see designers of London Fashion Week. Her designs continued to attract attention and she went on to earn a place as a solo exhibitor at London Fashion Week, moving from being part of the Fashion East collective to making her solo debut for Spring/Summer 2008 alongside such names as Vivienne Westwood and Paul Smith and now shows her collections on a regular basis. She comments, "I want to evolve into a designer of a major knitwear label." But she has already surpassed that. Louise Goldin is not just a major knitwear label. She is a major label full stop.

Louise's body-contoured garments are full of interest, layered and textured like Japanese origami paper sculptures or padded like the shields of samurai warriors. With some garments the interest lies in the geometric-look knitted-in patterns in tiny checks or circles. Sarah Mower, a fashion journalist who witnessed Louise's first

catwalk show, wrote on the Vogue website, "There was so much going on in the models' dresses, hoodies, rompers, tunics and bodysuits that it was hard to keep pace. Apart from the orange, cyclamen, turquoise, green, purple and white, there were stripes, checkerboards, transparent bands, ruching, papery creases, and ruffles as fine and fluttery as tropical fish fins." When asked about the coloured yarns, Louise says she was thinking about the work of the Russian abstract expressionist painter Vassily Kandinsky but there still seems to be some distance between seeing an abstract painting and the resulting body hugging dress. No doubt the influences on her work are many and varied but the outcome is totally unique and nothing like anything the knitwear or the fashion world has seen before. After her mind-blowing first collection she was under some pressure to match her initial achievements. She explains, "I was researching Inuit culture and sci-fi, experimenting with computer programs so I could mix traditional pattern with the pixilation you'd see on a traditional monitor screen." The result was fur-trimmed parkas but also more futuristic padded sweater dresses looking like 'Space Eskimos'. For her Spring 2009 collection she moved on, researching in libraries. She wanted to find out what satellites see when they look down on earth. She explains, "I spent hours in scientific libraries researching data and being inspired by graphs, statistics and high-tech fabrics developed for medicine." White, nude, ice blues and mauve conjure up celestial panoramas. Hosiery-fine body suits look as if they are made from some space age fabric but when asked, Louise laughs, "Of course not. It's all knitted."



"I want to evolve into a designer of a major knitwear label," she says, but she has already surpassed that. Louise Goldin is not just a major knitwear label. She is a major label full stop.



London love

After college, Louise chose to travel to Brazil for a year's work-experience with designer Raphael Lopez and showed her designs at Sao Paolo Fashion Week. She then returned to Central Saint Martin's in London to complete a master's degree. You could now genuinely say she is a master of her art. She uses ten different types of knitting machine to achieve her intricate designs, from cobweb-like leggings embellished with crystals to garments fusing luxurious yarns such as Scottish cashmere or lurex, elastic threads and leather, often inspired by the weaving, knitting and crochet methods she explored in Rio and Sao Paolo.

Experimentation is important in her work. Her enthusiasm is evident, "I love it when I put six colours in the machine and something amazing comes out." Travel is still part of her daily existence as many of her garments are now made up in a factory in Como, Italy that she visits on a regular basis. But London is central to her universe. "My father owned a designer menswear shop in Jermyn Street and my mother managed a string of boutiques, so I come from a family of clothes fanatics," she explains.

She lives in Clerkenwell in the East End and has a studio in Islington but is currently looking for larger premises. She has a deep love for London, describing it as 'innovative and intriguing' and loves its cosmopolitan atmosphere and the views ►

Experimentation is
important in her work.
Her enthusiasm is evident,
"I love it when I put
six colours in the machine
and something amazing
comes out."



Profile

around Hyde Park. She also enjoys eating out further afield at the River Café in Hammersmith. London is a source of happy childhood memories and she recalls shopping trips with her mother down Old Bond Street in the West End.

Today she favours Knightsbridge because, she says, it is home to Harvey Nichols and Harrods but she also enjoys searching for vintage finds in Relik in Notting Hill. One of her favourite boutiques is Dover Street Market so it must be very exciting for Louise to find that today they stock her designs alongside those of John Galiano, Junya Watanabe and other world renowned and cutting-edge designers.

What happens in couture fashion and on the catwalk eventually finds its way onto the High Street and into the public consciousness.

New ways of doing things are born. Louise describes her work as 'innovative' and 'futuristic' in the way knitwear is conceived and constructed. It would be nice to think that her creations not only set the fashion world buzzing but also open up fresh horizons for a new generation of machine and hand knitters. As Louise says, "I want to push knitwear to a future vision." ●

Louise Goldin Quick CV



- 1980** Born in London
- 2002-05** Studied at Central Saint Martin's College, London. Graduate collection bought by Selfridges. Deutsche Bank Pyramid Award
- 2006** Won the British Fashion Council New Generation Sponsorship and exhibited at London Fashion Week
- 2006-08** Work experience in Brazil with designer Raphael Lopez
- 2007-08** Completing Master's degree at Central Saint Martin's.
- 2008** Showing Spring/Summer 2009 collection at London Fashion Week.
- December 2008** British Fashion Council Emerging Talent Winner in the Ready-to-Wear Section for 2008

Current inspirations: Eskimos, Arctic and Mars

Her work in three words: Innovative, futuristic and luxurious

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Louise's website www.louisegoldin.net is soon to launch and information about her can be found at her PR firm www.relative-london.com

Hosiery-fine body suits look as if they are made from some space-age fabric but when asked, Louise laughs, "Of course not. It's all knitted."



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From sheep to skein

Most knitters have a stash of balls, hanks and skeins of gorgeous yarns – many of them wool. Yet few of us actually have the opportunity to see how our treasured yarns are made. Here is an insider look at how one of the world's favourite fibres is transformed from sheep to skein.

By **Britt Breu**.



IMAGE CREATED BY GIMCIBEN BISSETT

Cheviot sheep from South Scotland



1



Shearing

An essential part of maintaining the animal's health and welfare, shearing takes place once a year in the warmer months of spring and early summer. It is a highly specialized trade sought after all over the world and is an élite, competitive skill. Professional shearers first remove any dirty wool which would contaminate the remaining fleece, usually from around the legs and tail end of the sheep. Next they remove the entire fleece in one piece in less than two minutes without harming the animal. At this pace, nearly 250 sheep are shorn in a day's work, which is done with the greatest care for animal welfare. Each fleece can weigh between 1.5 and 7kg depending on the breed of sheep. Once the fleece has been removed, it is rolled and packed into a large sack, called a 'wool sheet', which is then transported to the British Wool Marketing Board for grading.

2



Grading

Fleeces are categorised or graded into quality and type using a set of special criteria such

as colour, length and strength of the staple, or the naturally formed clusters of wool fibres. Grading is one of the oldest surviving trades in the textile industry. During a five-year apprenticeship, graders are taught to categorise raw wool based on sight and touch. Once graded, the wool is compressed into tight bales from which samples are taken for scientific laboratory testing. The test results are compared with international standards for fibre thickness measured in microns, colour and the amount of grease and vegetable matter. Providing potential buyers with product information and verifying the test results, a certificate is available for each lot offered for sale.

3



Auctioning

Auctions are held nearly every fortnight at the British Wool headquarters in Bradford, West Yorkshire. In addition to reviewing the test

results, buyers may also personally inspect sample bales of the wool for sale prior to auction. The fibre is bought and sold both in its raw, greasy form as well as in various other stages of processing. Bidding takes place on computers in increments of pence and half-pence per kilogram. British Wool aims to sell the entire clip, the total amount shorn, within one year and offers between 1.5 and 2 million kilos of wool for sale at each auction. On average, around 30 buyers and merchants attend these auctions; most come from the UK and supply end-users all over the world. After auction, the wool is sent on to manufacturers and enters the first phase of processing.

4



Scouring

Once at a processing facility, the raw wool is washed, or scoured, in a series of tubs using hot water and a detergent. Scouring removes the grease, unwanted vegetable matter, mud, thorns and anything else remaining from the fields. Once washed, the wool is thoroughly rinsed, wrung out through a series of rollers and finally dried. Due to the removal of the grease and other undesirable elements, the scoured wool weighs nearly 30 percent less than it does in its raw form. The bi-products of washing are purified to yield lanolin which is used in a variety of products such as soap, face and body cream, ointments, cosmetics and other products. The yarn produced after scouring is usually made from a blend of fibres. In order to ensure their proper mixing, the fibres are often blended once before scouring and again afterwards in large, 15-ton bins.

5



Carding

This phase of processing straightens the fibres and removes some or all remaining, unwanted material from the now scoured and dry wool. The wool is fed through a special

machine, known as a card. Once on the card, the tangled tufts of wool pass through a series of rotating rollers of varying diameters and speeds. The rollers are covered in tiny metal teeth which slowly separate individual fibres as well as remove any unwanted materials, such as straw. After carding, loose ribbons or webs of individual fibres are removed and taken for further processing into either worsted or woollen yarn.

In the woollen process, which is shorter and far less complex than the worsted process, carding is critical and is the last phase of processing before the wool is spun. This step determines the final yarn count and is also the last opportunity to blend shorter and longer fibres thoroughly before spinning. Yarn resulting from the woollen process contains minimally aligned fibres of differing lengths, so it appears 'hairy' and irregular.

6

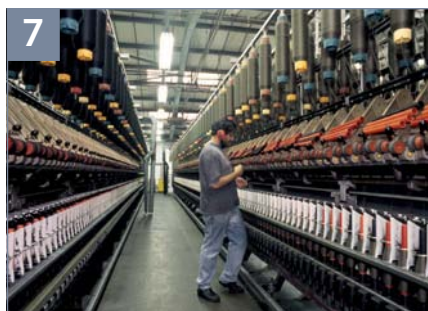


Combing

The worsted process is more complex than

the woollen process due to the added step of combing. Before the wool is combed, the carded ribbons of fibres, or slivers, are passed through a gilling machine which aligns the fibres in the same direction. Then the sliver is combed to remove any leftover vegetable matter, shorter fibres known as noils, and small bunches of fibre called nepps. Combing results in further refinement of the wool fibres before they are spun. The product of the combing process, a continuous rope of sliver, is referred to as a top. The top is gilled again and is then drafted, or drawn out, to yield roving which is now ready to be spun into yarn.

7



Spinning

In the worsted and woollen processes, the amount of drafting directly affects the final thickness of the yarn produced. In the worsted process, roving is drafted prior to spinning in order to reduce its thickness. In the woollen process, the amount of

carding, which yields slubbing, determines yarn thickness. By themselves, roving and slubbing have no real strength of their own until they are spun. Worsted yarns are given a higher degree of twist compared to woollen spun yarns. This results in greater strength and a smoother appearance.

Both roving and slubbing are typically spun on a ring spinning frame, where twist and strength are introduced to the fibres. This machine consists of numerous spindles which rotate at high speeds. The spun wool is wound onto the spindles, resulting in cones of yarn which are later joined together to form even larger cones. Two or more yarns of the same or different colours are then spun together, or plied, which introduces further twist, and thereby added strength, to the yarn.

8



Dyeing and Packaging

Depending on the desired end product, wool fibres can be dyed at various stages within their processing. In commercial yarn production, wool fibres are most often package-dyed, meaning the yarn is dyed on cones or in hanks after spinning. In large production facilities, the yarn is wound onto perforated cones which are placed onto spindles located within a cylindrical vessel. This becomes pressurized once sealed. The yarn is saturated with pigments as a circulation pump forces the dye mixture, or liquor, through the perforations on both the spindle and the cone. After dyeing, the yarn is rinsed and dried. From this point, the finished yarn is wound into balls, skeins and hanks; the label band is fitted and the end product is finally taken to yarn shops and craft stores where it awaits purchase.

Factbox

- People started raising sheep over ten thousand years ago
- 36 million kilos of fleece is grown annually in Britain
- There are about 1 billion sheep on the planet
- 19 million sheep in Britain
- There are about 900 different breeds of sheep
- 60 different pure breeds of British sheep
- Wool is only 3% of the world's fibre production
- There are 54,486 registered wool producers in Britain
- Spinning wool into thread began about 5,000 years ago
- One pound of wool can make ten miles of yarn



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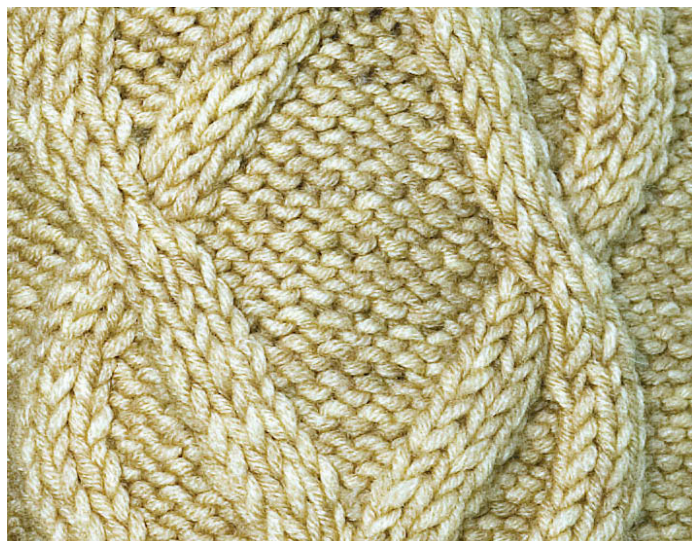
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Garter Stitch: Not just for beginners

Fiona Morris revisits garter stitch with some simple techniques to try

Garter stitch square

Sample 1 is a garter stitch square with the rows diagonal on the bias. It is produced as follows:

Sample 1



Cast on 1 stitch

Row 1: kinc (increase i.e. knit into the front and back of the stitch) – 2 sts

Row 2: k1, kinc – 3 sts

Row 3: knit to last stitch, kinc

Repeat Row 3 until the knitted triangle measures half the size of the finished square.

Next Row: Knit to last 2 stitches, k2 together

Repeat this row until you are back to 1 stitch. Cut the yarn and pull the yarn end through the last stitch.

This style of garter stitch square has been used for many years to make charity blankets from left over yarn. If you draw out the size of the square on paper to use as a template you can knit the same size square in any yarn using this method as you measure each square against the template rather than knitting a set number of rows.

The one drawback of making blankets this way is that all the squares have to be joined together with sewing or crochet once they have been made. This problem is overcome if you use patchwork/domino knitting techniques but that is another subject to be addressed at another time.

If you are interested in making items using the type of garter stitch square shown in **Sample 1** a couple of books with great ideas about this

technique are *Woolly Thoughts* and *Modular Knitting* both by Pat Ashforth and Steve Plummer.

Basic garter stitch produces quite a dense fabric. When you work a knit stitch the side facing you forms a flat V, which is seen as the smooth side of stocking stitch, and on the side away from you the stitch forms a bump, referred to as the purl side of stocking stitch. Work the first row as knit stitches (the right side) and then work the 2nd row also as knit stitches (the wrong side). On this second row the flat V is still facing you and the bump is on the side away from you i.e. the right side. The bump sits over the top of the flat V giving a dense ridged fabric.

Loose garter stitch

One way to make a lighter garter stitch fabric is to knit with different size needles i.e. one row is knitted with the correct size needle for the yarn being used and the 2nd row is knitted with a needle several sizes larger.

Sample 2



Sample 2 has been worked with sections of basic garter stitch and sections of a 'loose' garter stitch. Changing from basic garter stitch to loose garter stitch requires a reduction in stitches as

well as a change in the needle size of one of the needles. The basic garter stitch was knitted with 4mm needles. At the beginning of the first section of loose garter stitch (right side facing) I changed to a size 8mm needle and knitted 2 together across the row.

I continued working 1 row with a 4mm needle and one row with a 8mm needle. To return to basic garter stitch on a wrong side row using the 4mm needle I increased into every stitch. This made a very loose fabric, probably a bit too loose as it doesn't make a very stable fabric. I knitted a second loose garter stitch section this time using a 6mm needle and working *k1, k2tog* across the decrease row. This produced a light but more stable fabric.

Garter slip stitch

Sample 3 is another variation on basic garter stitch and is called garter slip stitch. This sample was worked as follows;

Sample 3



Row 1: knit

Row 2: *k9, yarn forward between the needles, slip 1, yarn back* repeat across the row.

The slipped stitch gives a line of vertical V stitches on the right side of the fabric.

The number of stitches knitted between slipped stitches can vary according to how you want the finished pattern to look. On the 'wrong side' of the fabric the slipped stitch gives a vertical depression if you prefer this side.

Garter long stitch variations

These 3 samples are variations of garter long stitch.

Sample 4 is produced by working some rows of basic garter stitch and some rows of long stitch. A long stitch is produced by wrapping the knitting yarn around the point of the right needle more than once. The more times you wrap the needle the longer the stitch when the extra wraps are dropped on the following row.

Sample 4 was knitted as follows;

Row 1 and 2: knit

Row 3: knit every stitch wrapping the yarn twice around the needle.

Row 4: knit every stitch dropping the extra wrap of the needle as you knit it.

Repeat rows 2 to 4.

When knitting any long stitch pattern remember to keep the yarn loose when you knit the first stitch of the row after the long stitches so the edge stretches as much as the rest of the row.

Sample 5 is another variation of garter long stitch. In this sample the wrap was worked differently to give a twisted long stitch. To work a twisted long stitch take the knitting yarn around the point of the right needle and between the needles, take it over the left needle, round between the two needle and back around the right needle again (basically a figure of eight around both needles) and pull the yarn through the stitch to make a twisted stitch.



Diagram 1

Diagram 1 illustrates the path the yarn takes around the needles. This technique doesn't leave extra wraps around the needles but it is important at the end of the twisted stitch row to pull down the knitting to make sure all the stitches formed properly. Sample 5 was worked as follows;

Row 1 to 4: knit

Row 5: * work 1 row of twisted long stitch and then knit 3 rows* repeat.

Wave stitch or seafoam

The last sample, **Sample 6** is worked in a stitch pattern generally known as either Wave Stitch or Seafoam. It uses different numbers of wraps to vary the length of the long stitches.

The pattern is a multiple of 6 stitches plus 1 and is worked as follows;

Row 1: (right side) k1, *wrap next stitch twice, wrap next 2 stitches 3 times, wrap next stitch twice, k2* repeat to the end of the row.

Row 2 and 4: knit every stitch dropping the extra wraps from the previous row

Row 3: wrap the next 2 stitches twice, k2, wrap the next stitch twice, *wrap the next 2 stitches 3 times, wrap the next stitch twice, k2, wrap the next stitch twice* repeat to the last 2 stitches, wrap the next stitch 3 times, wrap the next stitch twice.

Repeat these 4 rows

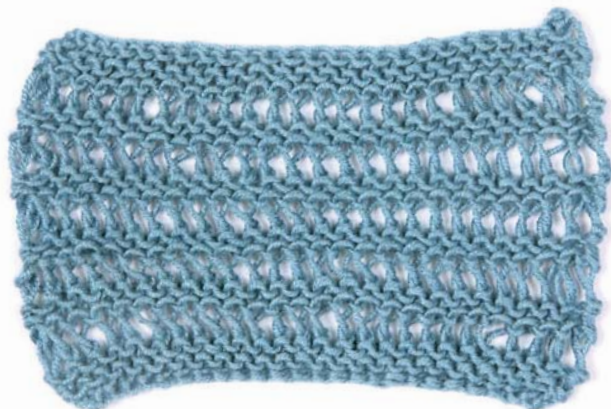
When working this stitch pattern the edges of the knitting can be a problem as one edge may be tighter than the other.

We hope these tips have given you some ideas of other ways to use garter stitch in all your knitting projects. Now turn to **page 26** to see Fiona's follow up pattern.

Sample 4



Sample 5



Sample 6



Garter stitch facts

1. It's the first stitch most people learn, as it is knitting every stitch on every row.
2. Once you can purl as well you can do most stitches.
3. It produces a flat fabric so edges don't need extra finishing.
4. It is the only stitch to have a 2:1 ratio of stitches and rows. ●

Beaded Bag by Tina Barrett

Tina Barrett takes you through the basics of knitting with beads with a pretty bag pattern to get you started

Knitting with beads is a surefire way to gain gasps and coos of admiration from all your friends and family. It adds a shimmer and a sparkle to an otherwise plain knitted project. In addition, the whole thing

looks really difficult to do and so non-knitters will be seriously impressed when they see the results.

In actual fact, knitting with beads is a fairly straightforward process. It does require you to take a little time to thread the beads onto your

yarn before you begin but once this is done, the beading itself is very quick and easy. Using this particular technique, the bead is knitted into the fabric, anchoring it more securely than perhaps sewing would do.

MATERIALS

1 x 50g ball **Sirdar Snuggly 4ply** in shade 0317
21g of 5mm pearl beads by **The Craft Factory**
(no: 35507) **Tel: 01424 200021**

3.25mm needles

Beading needle or needle with collapsible eye for threading beads.

Half a fat quarter on contrast material for purse lining

Bag Supplies as follows: available from www.u-handbag.com

Modern Silver Frame Purse Clasp in size:

Small (6in wide)

Half a yard of heavy weight sew in Vilene
Guterman textile glue

TENSION

30 sts x 38 rows over 4in (10cm) using 3.25mm needles and stocking stitch.

SPECIAL ABBREVIATIONS

pb = place bead: bring yarn to front of work, slip the next stitch purlwise, move the bead along the yarn until it sits in front of the slipped stitch, bring yarn to back of work.

BEADED BAG

Thread the beads onto your yarn with a beading needle. Thread a third at a time so that the yarn doesn't become too heavy or frayed as you work. Cast on 45 sts and work 4 rows in stocking stitch.

Now work in bead pattern as follows;

Row 1: k.

Row 2: p.

Row 3: k4, yf, pb, yb (k3, yf, pb, yb)
rep bracket sequence to last 4 sts, k4.

Row 4: p.

Row 7: k.

Row 8: p

Row 9: k6, yf, pb, yb (k3, yf, pb, yb)
rep bracket seq to last 6 sts, k6.

Row 10: p.

These 10 rows form the pattern.

Rep until work measures 3in ending on a p row.

SHAPE PURSE SIDES

Keeping to bead pattern, inc 1 st at each end of next and foll alt rows until 57 sts.

Now work even in bead patt until purse measures 9in end on p row.

Dec 1 st at each end of next and foll alt rows until 45 sts.

Work even for a further 2.75in.

Work 4 rows in plain stocking stitch.

Cast off.

MAKING UP

Darn in all loose yarn ends.

Place the beaded knitting and the lining together with RS facing. Pin together and cut fabric about three quarters of an inch bigger than the knitting. Repeat for the Vilene.

Fold over fabric edges so they are the same size as the bag and sew the layers together with the Vilene sitting in the middle of the sandwich. Machine or hand sew around all the edges except the cast on edge. Turn the Bag RS out and slip stitch the opening shut.

Fold the bag in half with the RS facing and pin as sew the lower seams ie: the seams below the hinge. Start sewing 3in down from the cast on edge.

Turn the bag RS out.

Apply the glue to the inside gully of one side of the purse clasp. Apply generously. Apply a layer of glue to both inside and outside edges of the fabric purse. Wait for 5 minutes then slot the purse inside the purse clasp, starting at the outer

hinge edges before working the top edge into the gully. Use a sharp pair of scissors to help you slot everything snugly and firmly in place. Wipe off excess glue.

Wait for 10 minutes before repeating the process on the second side.

Note: there is an excellent tutorial on this on attaching no-sew clasps on www.u-handbag.com



This month Katy Evans, Assistant Editor
When I first saw the beaded knitting I was a bit daunted as I didn't think I was a competent enough knitter to do it. Once I'd mastered slipping a stitch purlwise, which leaves a space where the bead goes, it turned out to be incredibly easy and I raced along. Basically, if you can knit and purl you can knit with beads.



How to: Beading

THREADING THE BEADS

First you need to thread your beads. I have chosen 4ply and a size of bead which threads easily onto this weight of yarn. The chunkier your yarn, the bigger your bead hole needs to be, so do bear this in mind if you decide to design your own beading project at a later date.

To thread the beads, you will need a needle with a collapsible eye. These are cheap and easily available from all good craft shops. Thread about a third of the beads onto your yarn. If you thread too many, you may find your yarn fraying from continually sliding them along the length. Plus the whole thing can become very weighty with too many beads.

START KNITTING

Now comes the best bit. Knit according to the instructions given. When it comes to the bead bit you will find these abbreviations: yf, pb, yb. Work as follows;



1. yf = first bring your yarn forward to the front of your work.



2. pb = slip the next stitch purlwise.



3. Then slide a bead up your yarn until it sits in front of this slipped stitch.



4. yb = bring your yarn back behind your work and carry on knitting according to the pattern instructions.

Essential techniques

We explain the basic techniques needed for most knitting patterns
with this handy reference guide

Slip knot



To cast on you start with a slip knot – **diag 1**. This serves as your first stitch. When made correctly it is easy to adjust its size. Pull on the loop and it gets bigger, pull on the tail to tighten. If your knot does not do this, follow the route of the yarn as shown in the diagram carefully when making it again. Now you have one stitch on your left-hand needle and are ready to make another.

Easy cast-on



Insert the right-hand needle into the stitch loop and lay the yarn across – **Diag 1**. To control the yarn hold it as shown, over the forefinger, under the middle finger, over the last finger and then loop it around the little finger. This is something that needs a little perseverance, but helps feed the yarn evenly and therefore gives an even

tension, and later will help you to knit more quickly. Pull a new loop through the first loop – **Diag 2** and then slide it onto the left-hand needle – **Diag 3**.

You now have two stitches on the left-hand needle. All the rest of the stitches are made the same way, so carry on until you feel comfortable.

Don't worry if your stitches are slightly different sizes, even tension comes with a little practice. So if a pattern tells you to cast on 30 sts (stitches) you will make your slip knot (counting as stitch 1) and then make a series of 29 new stitches, making 30 in all.

Thumb cast-on



This is made on one needle, make a slip knot and slide it on ensuring you have a long tail (see **diag 1**)

Wrap yarn from long tail over your thumb and onto needle as in **diag 2**.

Using yarn from ball, knit the loop to turn it into a stitch (**as in diag 3**) sliding your thumb out as you do so. Repeat for number of stitches required.

Casting off



To cast off, knit the first two stitches so that they are now both on the right-hand needle – **diag 1**.



Put the tip of the left-hand needle into the first stitch you knitted – **diag 2**.

Lift it over the top of your second stitch and let it come off the tip of the needle. It will now be around the neck of your second knitted stitch. Knit the next stitch and repeat. You will always lift the stitch farthest away from the tip of the right-hand needle over the last stitch that you knitted.

Repeat all the way along the row until one stitch remains.

Break off the yarn and pull the stitch loop until the end comes through, fastening off the last stitch securely.

M1 Make one extra stitch



This means the same as inc 1 (increase 1 stitch). There are several ways of increasing, but the one which is generally written as m1 can be done like this:



Knit row: Pick up the strand between the two needles using left needle – **Diag 1**. Knit (k) into the back of the picked up loop thus forming a new stitch – **Diag 2**.



Slip on to right-hand needle.

Purl row: As diag 1 for k row, then p into the back of the new stitch – **Diag 3**.

Slip on to the right-hand needle.

Plain knitting



If you have tried out the first casting-on method, then you have already started plain knitting. Holding the needle which has the stitches in your left hand and the empty needle with your right, insert the tip of the right-hand needle into the first stitch nearest the needle point.



Hold the yarn as shown in picture 1 of 'easy cast-on'. Wind the yarn over the needle – **Diag 1**. Pull a new loop through – **Diag 2**. Now slip the new stitch onto the right-hand needle – **Diag 3**. You have now knitted a stitch and should work in the same manner until the



left-hand needle is empty and the right-hand needle holds a new set of stitches. Swap hands so that the needle with stitches is in your left hand and you can start another new row. Stitches which knit into the front of the 'old' stitch are known as knit (K or k) stitches.

Purl stitches



Purl stitches are made with the yarn to the front of the work. Insert the right-hand needle into



the stitch through the part of the loop which is nearest to you from front to back – **Diag 1**.



Take the yarn round the needle and through to the front – **Diag 2**. Pull the new loop through and pull it off the top of the left needle – **Diag 3**.

Sewing up



Work a mattress stitch seam by placing pieces right sides facing and edge-to-edge. Using a wool sewing needle, join thread to one piece and then take a small straight stitch in the second piece. Take the needle back to the same position as it came out of piece

one and make another straight stitch in piece one. Work back and forth as illustrated, pulling the thread up regularly to close the gap between the pieces. This seam enables edges and patterns to be matched very precisely and is reasonably flat, retains elasticity and won't give bulky seams. Occasionally designers will give specific instructions as to seam and joining methods which should be used. Whenever possible follow their advice as they have selected the best method for the particular item.

K2tog Knit 2 stitches together



This is a method of dec (decreasing) a stitch. Put the tip of right-hand needle through the 2 stitches at the tip of the left-hand needle – **Diag 1**.



Now knit 1 stitch – **Diag 2**. k3tog – knit 3 stitches together as above, but read three for two.

Joining a yarn



To join a new ball or a new colour (eg for stripes), leave tails approx 8–10cm and loosely tie the old ball and new one together at the edge of the row. When knitting is complete, untie the knots, thread yarns through a tapestry needle and weave them back into the reverse of the work.

Abbreviations

st st – stocking stitch.
knit (k) one row, purl (p) one row.
These 2 rows are repeated throughout.

inc 1 st – increase 1 stitch.
There are several ways of doing this, but one easy method is to knit (or purl if the next stitch is a purl stitch) into the back and front of the stitch – so you make two stitches where there was one. If the pattern says 'k3, inc1' then

you would knit 3 sts then k into the back and front of the next st (for the inc1) then continue as the rest of the instructions.

dec 1 st — decrease 1 stitch,
work as for k2tog — or, if working a p row, purl next 2 sts together.



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Tips for success

We pass on the secrets that might take you years to learn the hard way!

How much yarn?

Our patterns tell you how much yarn each designer used, but if you know you tend to knit tightly, buy extra yarn, just in case!

Match the swatch

To match the sizes and measurements given in our patterns you must make a tension swatch (gauge) before knitting the project. If your swatch turns out larger than ours, try again using smaller needles, if it is too small, try larger needles.

How to sew up

- Before you sew knitted pieces together, pin the pieces flat to the measurements given on our diagrams.
- Now steam press, lightly steam or spray lightly with water depending on washing instructions on the ball band.
- Allow pieces to cool and dry before sewing up.
- To sew up use a neat back stitch using the yarn you knitted with. Or, if the yarn is textured and hard to sew, use a smooth matching yarn – cotton with cotton, wool with wool, etc, and use mattress stitch.
- Many garments can be made up by sewing shoulder seams first, then setting in sleeve head to armhole then completing by sewing along the long seam of the sides and sleeves. Each pattern has extra tips where necessary.
- Darn in all ends and finish seams by lightly steaming from wrong side, provided the yarn can be steamed. All measurements shown to nearest 0.5cm or 0.5in. Measurements on diagrams are given in cm.

Swap yarns

Discovering old patterns is a joy, but isn't it frustrating when you can't get the yarn specified? Don't give up, swap old for new!

- Pick a modern yarn that you like, with a similar look, composition and weight to the one in the old pattern.
- Knit a tension swatch (gauge) and compare it to the one given in the pattern. If they both come out to the same size, you're onto a winner!
- Calculate how much yarn to buy. Many patterns tell you the length of yarn in each ball as well as the weight. So if the pattern uses 10 balls at 130 metres per ball, you know you need up to 1,300 metres of yarn. Check the length per ball of your new yarn and divide the total yarn length by the length in 1 ball to get the number of balls you need to make the garment.
- Compare the total weight of each yarn length. For example if the original pattern had 10 balls at 50g each, the total weight would be 500g. Now that you have worked out how many balls of new yarn you are buying, just multiply the number of balls by the weight per ball. That should roughly match the 500g total that you had for the old yarn. It's just another way to check that you are on the right track.

- Use this same method to substitute yarns for modern patterns, where the yarn is too expensive or difficult to obtain, or if you just want to use up yarn in your stash. Easy really! If you are lucky enough to have a yarn shop near you, it is also wise to show the pattern to the owner to get a second opinion before buying the new yarn. The advertisements in Knitting magazine are full of sources of wonderful yarn. Many wool shops also sell on the internet or by mail order. Happy browsing!

Knitting Language

K (or k)	knit	k1b	knit 1 back
P (or p)	purl	inc	increase
st(s)	stitch(es)	dec	decrease
st st	stocking stitch	beg	beginning
(k1 row, p1 row rep the 2 rows)		alt	alternate
g-st	garter stitch	foll	following
(every row k)		rnd	round
sl	slip	rep	repeat
ssk	slip, slip, knit	patt	pattern
(slip 2 consecutive sts then		rem	remaining
insert left needle back into the		cont	continue
front of the 2 sts and k the two		cm	centimetre(s)
slipped sts together) - ie this		CN	cable needle
forms a decrease		C6b	slip next 3 sts onto a
psso	pass slip stitch over	CN and hold sts at back of the	
skpo	sl1, k1, pass slip st over	knitting, knit the next 3 sts and	
the one just knitted		then the 3 sts from the CN	
lp(s)	loop(s)	C6f	slip next 3 sts onto a
tbl	through back loop	CN and hold sts at front of the	
(ie ktbl or k tbl = k next st		knitting, knit the next 3 sts and	
through back loop)		then the 3 sts from the CN	
yf	yarn forward	L	left
(ie yarn to front)		R	right
yb	yarn back (ie yarn	RS	right side
to back)		WS	wrong side
yo	yarn over needle to	RH	right hand
make a stitch (can mean yarn		LH	left hand
round needle to make a stitch)			
k-wise	knit wise	Crochet	
(ie as if to k st)		ch	chain
p-wise	purl wise	dc	double crochet (US sc)
(ie as if to p st)		htr	half treble (US hdc)
m1	make 1 by picking up	tr	treble (US dc)
thread before next st		dtr	double treble (US tr)
and K into back of it			

Needle know-how

Metric (mm)	Old UK	USA	Metric (mm)	Old UK	USA
2	14	0	5	6	8
2.25	13	1	5.5	5	9
2.5	—	—	6	4	10
2.75	12	2	6.5	3	10.5
3	11	—	7	2	—
3.25	10	3	7.5	1	—
3.5	—	4	8	0	11
3.75	9	5	9	00	13
4	8	6	10	000	15
4.5	7	7			

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Gallery garment techniques

Gina Alton's guide to stitches used in this month's gallery

SILVER CARDIGAN – CRISS-CROSS CABLING WITH ZIG ZAG LACE

Pattern page 76



This sideways-knitted cardy uses an interesting mix of unusual criss-cross cables mixed with narrow bands of a zigzag lace pattern.



The cables are made with a 6CR (6 stitches, cabled to the right).



And 6CL (6 stitches, cabled to the left).



The zigzag lace going to the left starts with yfwd (yarn forward – wrapped around needle).



Then sl1, k1, psso (slip one stitch, knit the next stitch, then pass the slipped stitch over the knitted stitch).



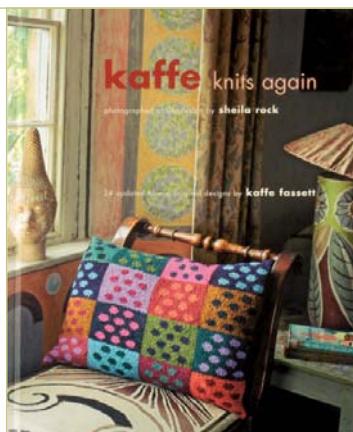
The zigzag lace going to the right starts with a k2tog (knit 2 stitches together).



And then yfwd (yarn forward – wrapped the opposite way this time, as the next stitch is purled).

One ball projects

If you have any yarn left over from this, or any other knitting projects, send us your stash busting ideas for one-ball projects for your chance to win a copy of *Kaffe Knits Again*



Special Techniques

Each month Gina Alton will explain tricky techniques from patterns featured in that month's gallery. However, if you have a specific technique you would like illustrated or explained, contact Gina at:

Techniques,
Knitting Magazine,
86 High Street,
Lewes,
East Sussex, BN7 1XN

ZIGZAG CARDIGAN – LACE PANEL BORDERED BY CABLES

Pattern page 66



This pretty little cardigan makes use of a cute mix; a zigzag lace panel bordered by little cables to each side. It can be a bit of a muddle keeping track of two different pattern stitches. However, the little cables consist of 3 stitches and 4 rows each so they are very straightforward once you establish the pattern, and then you can concentrate on the zigzag lace.

1



The cables are made with a CF (3 stitches, cabled forward towards the left, in the direction of the knitting)...

2



And CB (3 stitches, cabled backwards towards the right, against the direction of the knitting).

3



The zigzag lace going to the left starts with a yfwd (yarn forward, wrapped around needle)...

4



And then sl1, k1, psso (Slip one stitch, knit the next stitch, then pass the slipped stitch over the knitted stitch)...

5



The zigzag lace going to the right starts with a k2tog (knit 2 stitches together)...

6



And then yfwd (yarn forward, wrapped around needle)...

CHUNKY THROW – SEWING FLAT SEAMS

Pattern page 78



This cabled throw, with its big chunky yarn and light cream colour, is a great project for learning to sew flat 'invisible' seams if you haven't attempted this before. I'm demonstrating this technique using the chunky yarn for sewing, but you might find it easier to use a finer yarn in a matching colour.

1



First, sew through one purl stitch on one side, not too tightly.

2



Then do the same on the other side. Repeat these two steps for the length of the seam.

3



There is now a nice flat seam that is fairly well hidden and looks good on the reverse side too.

Your patterns start here



Weekend cardigan
by Emma Varnam

Main page 20

SIZES

To fit size: 10[12:14:16:18]

Actual measurement: 81[86:91:97:102]cm
(32[34:36:38:40]in)

Length: 57[58.58:59:59]cm
(22.5[22.75:22.75:23.25:22.25]in)

Sleeve seam: 49[49:50:50:50] cm
(19.25[19.25:19.75:19.75:19.75]in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Debbie Bliss Rialto Aran 100% Extra Fine Merino Wool (approx 80m per 50g)
13[14:14:16:17] x 50g balls 023 Haze
1 pair each 5mm and 5.5mm needles
3.5mm crochet hook
7 buttons
Stitch holder

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

18 sts and 24 rows to 10cm over st st using 5mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 59

BACK

Using 5mm needles cast on 73[77:81:85:89] sts.

Work in garter st for 2 rows.

With RS facing for next row change to 5.5mm needles and work 1st moss st row, K1,* p1,k1; rep from * to end.

Rep last row to form moss st patt, cont in moss st until back measures 35[36:36:37:37]cm (14[14.25:14.25:14.5:14.5]in) from cast on edge.

With RS facing and keeping patt correct cast off 3[4:4:5:5] sts at beg of next 2 rows.

Keeping patt correct, dec 1 st at each end of next 3 rows and then foll 2 alt rows.
57[59:63:65:69] sts.

Work 5 rows, dec 1 sts at each end of 4th[4th:2nd:2nd:2nd:4th] of these rows.
55[57:61:63:65] sts.

Work 4 rows, dec 1 sts at each end of 0[0:1:1:3rd] of these rows.

55[57:59:61:63] sts.

Cont without shaping until armhole measures 20[20:21:21:21:22]cm (8[8:8.25:8.25:8.75]in) ending with WS row.

Cast off 5 sts at beg of next 2 rows.

Cast off 5 sts, work until there are 8[8:9:9:10] sts on right hand needle turn leaving rem sts on holder.

Cast off 4 sts, work to end.

Cast off rem 4[4:5:5:6] sts.

With RS facing rejoin yarn to rem sts, cast off centre 19[21:21:23:23] sts, work to end.

Complete shoulder shaping to match first side.

LEFT FRONT

Using 5mm needles cast on 40[42:44:46:48] sts.

Work in garter st for 2 rows.

With RS facing for next row change to 5.5mm needles and work 1st moss st row, k1, p1; rep to end.

Next row: (WS) P1, k1 rep to end to form moss st patt.

Rep last row to form moss st patt, cont in moss st until work measures 35[36:36:37:37]cm

(14[14.25:14.25:14.5:14.5]in) from cast on edge or matches back to beg of armhole shaping.

Keeping patt correct, cast off 3[4:4:5:5] sts at beg of next row. 37[38:40:41:43] sts.

Work 1 row.

Keeping patt correct, dec 1 st at armhole edge of next 3 rows and then on foll 2 alt rows.

32[33:35:36:38] sts.

Work 5 rows, dec 1 st at armhole edge of 4th(4th:2nd:2nd:2nd:4th) of these rows.

31[32:34:35:37] sts.

Work 6 rows ending with RS.

Cast off 7 sts of next row and then dec 1 st at neck edge of every alt row until there are 15[15:16:16:17] sts.

Cont straight until work measures back shoulder shaping.

With RS facing cast off 5 sts, work until there are 10[10:11:11:12] sts on right needle.

Work 1 row.

Cast off 5 sts, work until there are 4[4:5:5:6] sts on right needle.

Work 1 row.

Cast off rem 4[4:5:5:6] sts.

Mark positions for 7 buttons along left front opening edge – first to come in row 3, last to come 1cm below neck shaping, and rem 5 buttons evenly spaced.

RIGHT FRONT

Using 5mm needles cast on 40[42:44:46:48] sts.

Work in garter st for 2 rows.

With RS facing for next row change to 5.5mm needles and work 1st moss st row (button hole row), k1, k2 tog, yf, k1, p1; rep to end.

Next row: (WS) P1, k1 rep to end to form moss st patt, Rep last row to form moss st patt, cont in moss st until work measures 35[36:36:37:37]cm

(14[14.25:14.25:14.5:14.5]in) from cast on edge or matches back to beg of armhole shaping.

Complete to match left front, reversing shapings and with the addition of a further

6 buttonholes to correspond with positions marked for buttons.

SLEEVES

Using 5.5mm needles cast on 37[37:39:41:41] sts.

Work in garter st for 2 rows.

Work 1st moss st row, K1,* p1,k1; rep from * to end.

Rep last row to form moss st patt, cont in moss st until sleeve measures 6cm (2.25in).

Change to 5mm needles.

Work 12[10:10:10:10] rows in moss st.

Change to 5.5mm needles, keeping patt correct inc 1 st at each end of next and every 12[10:10:10:10] rows until there are 45[53:57:59:51] sts and then on every foll 10[8:0:0:8] row until there are 53[55:57:59:61] sts.

Cont straight until sleeve measures 49[49:50:50:50] cm (19.25[19.25:19.75:19.75:19.75]in).

Keeping patt correct, cast off 3[4:4:5:5] sts at beg of next 2 rows.

Dec 1 st at each end of next 3 rows, then on 2 alt rows, then on every 4th foll row until 29[29:31:31:33] rem.

Work 1 row.

Dec 1 st at each end of next and foll 1[1:2:2:3] rows then on foll 3 rows. 19 sts. Cast off 3 sts at beg of next 2 rows. Cast off rem 13 sts.

COLLAR

Join shoulder seams using backstitch.

Using 5mm needles, RS facing and beg at right front edge leave 3 sts or button hole edge and pick up and k26[28:28:30:30] sts evenly up right front neck, work across 27[29:29:31:31] sts back neck, 26[28:28:30:30] sts down left front neck leaving 3 cast off sts of button hole band. 79[85:85:91:91] sts.

Row 1: (WS) K2 work in moss st to last 2 sts, k2.

Row 2: (RS) K2 work 54[58:58:62:62] in moss st, turn leaving rem sts unworked.

Row 3: Work 35[37:37:39:39] sts

in moss st, turn.

Row 4: Work 39[41:41:43:43] sts in moss st, turn.

Row 5: Work 43[45:45:47:47] sts in moss st, turn.

Row 6: Work 47[49:49:51:51] sts in moss st, turn.

Row 7: Work 51[53:53:55:55] sts in moss st, turn.

Row 8: Work 55[57:57:59:59] sts in moss st, turn.

Row 9: Work 59[61:61:63:63] sts in moss st, turn

Row 10: Work in moss st to last 2 sts, k2.

Row 11: K2, m1, work in moss st to last 2 sts, m1, k2. 81[87:87:93:93] sts

Next 3 rows: K2, work in moss sts to last 2 sts K2.

Work last 4 rows, 3 times more.

87[93:93:99:99] sts.

K 2 rows.

Cast off.

TO FINISH OFF

COLLAR EDGING

With RS facing using 3.5mm crochet hook, attach yarn at the front edge of left collar, 1ch (does not count as st).

Work around entire cast off edge of collar, spacing sts evenly, as folls: * 3dc into edge, 3 ch, 1 ss into top of last dc, 3 dc into edge, rep from * to end.

CUFF EDGING (BOTH ALIKE)

Work as given for collar edging with WS facing, attaching yarn at base of sleeve seam and working around sleeve cast on edge.

Set in sleeves and join side and sleeve seams.

Sew buttons in place to match buttonholes.

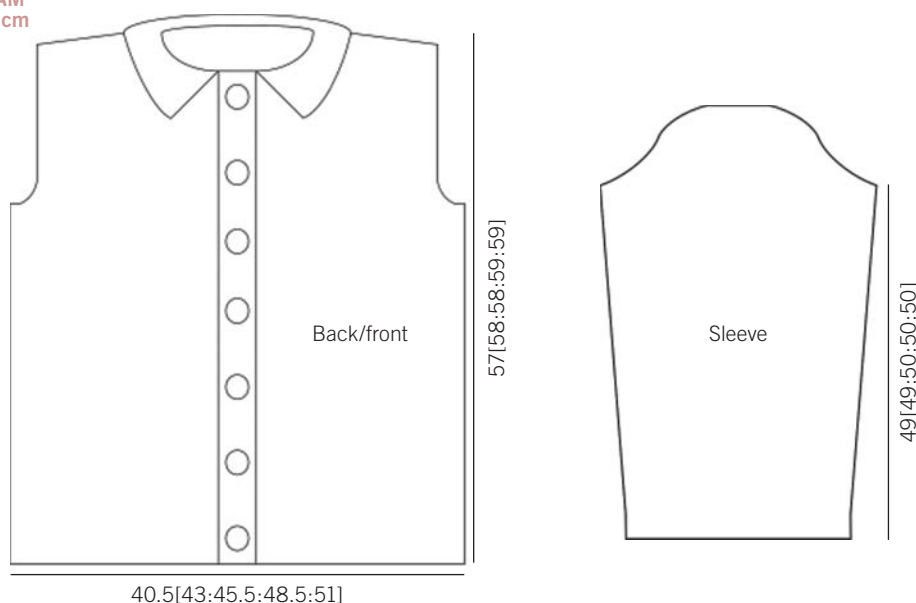
Join side and sleeve seams using either mattress or backstitch.

HEM EDGING

Work as given for collar edging starting at the opening for the left front and working evenly across the back and then to right front opening.

MEASUREMENT DIAGRAM

All measurements are in cm





Shaped jacket with zig-zag panels by Pat Menchini

Main page 21

SIZES

To fit: 81-86[89-94:97-102:104-109]cm
(32-34[35-37:38-40:41-43]in)

Actual measurement: 88[95:102:109]cm
(34.75[37.5:40.25:43]in)

Length from shoulder: 56[57:59:60]cm
(22[22.5:23.25:23.75]in)

Sleeve seam: 43cm (17in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Sirdar Organic Cotton DK

(approx 100m per 50g)

9[10:11:12] x 50g balls 94 Scumble

1 pair each 3.25mm, 3.75mm and 4mm needles

Cable needle

5 buttons

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

22 sts and 28 rows to 10cm over st st using 4mm needles.

23 sts and 29.5 rows to 10cm over st st using 3.75mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

CB = slip next 2 sts on cable needle to back of work, k1, now k2 from cable needle

CF = slip next st on cable needle to front of work, k2, now k1 from cable needle

FOR MORE ABBREVIATIONS SEE PAGE 59

RIGHT PANEL (worked over 12 sts)

Row 1: K2, (yfwd, skpo) twice, k6.

Row 2: (and alt rows) P12.

Row 3: K3, (yfwd, skpo) twice, k5.

Row 5: K4, (yfwd, skpo) twice, k4.

Row 7: K5, (yfwd, skpo) twice, k3.

Row 9: K6, (yfwd, skpo) twice, k2.

Row 11: K7, (yfwd, skpo) twice, k1.

Row 13: K8, (yfwd, skpo) twice.

Row 15: K6, (k2tog, yfwd) twice, k2.

Row 17: K5, (k2tog, yfwd) twice, k3.

Row 19: K4, (k2tog, yfwd) twice, k4.

Row 21: K3, (k2tog, yfwd) twice, k5.

Row 23: K2, (k2tog, yfwd) twice, k6.

Row 25: K1, (k2tog, yfwd) twice, k7.

Row 27: (K2tog, yfwd) twice, k8.

Row 28: P12.

These 28 rows form right panel.

LEFT PANEL (worked over 12 sts)

Row 1: K6, (k2tog, yfwd) twice, k2.

Row 2: (and alt rows) P12.

Row 3: K5, (k2tog, yfwd) twice, k3.

Row 5: K4, (k2tog, yfwd) twice, k4.

Row 7: K3, (k2tog, yfwd) twice, k5.

Row 9: K2, (k2tog, yfwd) twice, k6.

Row 11: K1, (k2tog, yfwd) twice, k7.

Row 13: (K2tog, yfwd) twice, k8.

Row 15: K2, (yfwd, skpo) twice, k6.

Row 17: K3, (yfwd, skpo) twice, k5.

Row 19: K4, (yfwd, skpo) twice, k4.

Row 21: K5, (yfwd, skpo) twice, k3.

Row 23: K6, (yfwd, skpo) twice, k2.

Row 25: K7, (yfwd, skpo) twice, k1.

Row 27: K8, (yfwd, skpo) twice.

Row 28: P12.

These 28 rows form left panel.

BACK

Using 3.75mm needles, cast on 139[155:167:183] sts.

Row 1: (RS) K2, (p1, k1) to last st, k1.

Row 2: K1, (p1, k1) to end.

Rep these 2 rows once, inc 1 st at end of last row. 140[156:168:184] sts.

Change to 4mm needles and patt.

Row 1: Knit.

Row 2: Purl.

Row 3: K3[11:4:12], (CB, k10) 3[3:4:4] times, CB, k50, CF, (k10, CF) 3[3:4:4] times, k3[11:4:12].

Row 4: Purl.

These 4 rows form patt.

Work 24 more rows in patt.

Next Row: (1st dec row) K9[4:10:5], * (skpo, k2tog, k9) 2[3:3:4] times, skpo, k2tog *, k62, work from * to *, k9[4:10:5]. 128[140:152:164] sts.

Keeping cables correct, work 27 rows straight.

Next row: (2nd dec row) K8[3:9:4], * (skpo, k2tog, k7) 2[3:3:4] times, skpo, k2tog *, k60, work from * to *, k8[3:9:4]. 116[124:136:144] sts.

Cont straight in patt until back measures 28cm (11in) from beg, ending after a cable row.

Next row: P across, working p3tog across the CF cables, and p3tog tbl across the CB cables.

100[108:116:124] sts.

Change to 3.75mm needles and beg k row cont in st st on ALL sts until back measures 38cm (15in) from beg, ending after a p row.

SHAPE ARMHOLES

Cast off 6[7:8:9] sts loosely at beg of next 2 rows. Dec 1 st at each end of next 3[3:5:5] rows, then on every alt row until 74[78:84:88] sts rem.

Cont straight until back measures 56[57:59:60]cm (22[22.5:23.25:23.75]in), ending after a p row.

SHAPE SHOULDERS

Cast off 6[6:7:7] sts loosely at beg of next 4 rows, then 6[7:7:8] sts at beg of next 2 rows. Slip rem 38[40:42:44] sts on a spare needle.

RIGHT FRONT

Using 3.75mm needles,

cast on 69[77:83:91] sts.

Work 4 rows in rib as on back, omitting dec. ** Change to 4mm needles and patt.

Row 1: K6, p3, work 1st row of right panel, p3, k to end.

Row 2: P to last 24 sts, k3, work 2nd row of panel, k3, p6.

Row 3: K3, CB, p3, work 3rd row of panel, p3, CF, (k10, CF) 3[3:4:4] times, k3[11:4:12].

Row 4: As 2nd but working 4th row of panel.

Rows 5-28: Rep 1st to 4th rows 6 times but working 5th to 28th rows of panel.

These 28 rows form patt.

Next row: (1st dec row) K6, p3, panel 12, p3, k6, skpo, k2tog, (k9, skpo, k2tog) 2[3:3:4] times, k9[4:10:5]. 63[69:75:81] sts. Work 27 rows straight.

Next row: (2nd dec row) K6, p3, panel 12, p3, k5, skpo, k2tog, (k7, skpo, k2tog) 2[3:3:4] times, k8[3:9:4]. 57[61:67:71] sts. Cont straight in patt until work measures 28cm (11in) from beg, ending after a cable row.

Next row: P3[7:4:8], p3tog, (p6, p3tog) 2[2:3:3] times, p9, k3, panel 12, k3, p6.

51[55:59:63] sts.

Change to 3.75mm needles

Next row: K6, p3, panel 12, p3, k to end.

Next row: P to last 24 sts, k3, p12, k3, p6.

Next row: K3, CB, p3, panel 12, p3, CF,

k to end.

Next row: P to last 24 sts, k3, p12, k3, p6.

*** Keeping panel correct, cont in patt as on last 4 rows until front measures same as back

to armhole shaping, ending at side edge. ▶



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SHAPE ARMHOLE

Cast off 6[7:8:9] sts loosely at beg of next row. Dec 1 st at armhole edge on next 3[3:5:5] rows then on every foll alt row until 38[40:43:45] sts rem.

Cont straight until front measures 11[12:13:14]cm (4.5[4.75:5.25:5.75]in) from beg of armhole shaping, ending at front edge.

SHAPE NECK

Cast off 15[16:17:18] sts loosely at beg of next row. Dec 1 st at neck edge on next 5 rows. 18[19:21:22] sts.

Cont straight until front measures same as back to shoulder shaping, ending at armhole edge.

SHAPE SHOULDER

Cast off 6[6:7:7] sts loosely at beg of next and foll alt row. Work 1 row. Cast off rem sts.

LEFT FRONT

Work as right front to **.

Change to 4mm needles and patt.

Row 1: K45[53:59:67], p3, work 1st row of left panel, p3, k6.

Row 2: P6, k3, work 2nd row of left panel, k3, p to end.

Row 3: K3[11:4:12], CB, (k10, CB) 3[3:4:4] times, p3, work 3rd row of panel, p3, CF, k3.

Row 4: As 2nd row.

Cont in patt as placed on last 4 rows for a further 24 rows.

Next row: (1st dec row) K9[4:10:5], skpo, k2tog, (k9, skpo, k2tog) 2[3:3:4] times, k6, p3, panel 12, p3, k6. 63[69:75:81] sts. Work 27 rows straight.

Next row: (2nd dec row) K8[3:9:4], skpo, k2tog, (k7, skpo, k2tog) 2[3:3:4] times, k5, p3, panel 12, p3, k6. 57[61:67:71] sts. Cont straight in patt until work measures 28cm (11in) from beg, ending after a cable row.

Next row: P6, k3, panel 12, k3, p9, p3tog tbl, (p6, p3tog tbl) 2[2:3:3] times, p3[7:4:8]. Change to 3.75mm needles.

Next row: K36[40:46:50], p3, panel 12, p3, k3.

Next row: P6, k3, panel 12, k3, p to end.

Next row: K33[37:43:47], CB, p3, panel 12, CF, k3.

Next row: P6, k3, panel 12, k3, p to end. Complete to match right front working from ** to end.

SLEEVES

Using 3.75mm needles cast on 45[47:49:51] sts. Work 4 rows in rib as on back, omitting dec. Change to st st, beg k row, shaping sleeve by inc 1 st at each end of 9th row, then on every foll 6th[6th:4th:4th] row until there are 51[69:59:73] sts, then on every foll 8th[8th:6th:6th] row until there are 73[79:87:93] sts.

Cont straight until sleeve measures 43cm (17in) from beg, ending after a p row.

SHAPE TOP

Cast off 6[7:8:9] sts loosely at beg of next 2 row. Dec 1 st at each end of every k row until 31[33:37:39] sts rem, then on every row until 21[23:27:29] sts rem. Cast off loosely.

NECKBAND

First join shoulders. Using 3.25mm needles, RS facing, k up 33[36:39:40] sts evenly round right front neck, k across back neck sts,

finally k up 32[35:38:39] sts evenly round left front neck. 103[111:119:123] sts. Beg 2nd row, work 6 rows in rib as on back. Cast off evenly in rib.

FRONT BORDERS

With 3.25mm needles, RS facing, k up 121[123:127:131] sts evenly along right front edge to top of neckband.

Beg 2nd row, work 3 rows in rib as on back.

Next row: Rib 64[66:71:75], (cast off 2 sts, rib11 including st on needle after cast-off) 4 times, cast off 2 sts, rib to end.

Next row: Rib to end casting on 2 sts over those cast off. Rib 3 more rows.

Cast off evenly in rib.

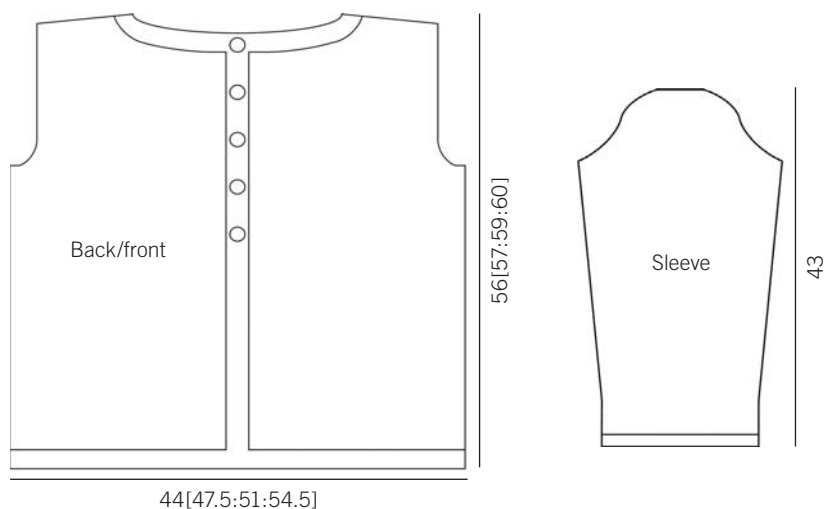
Omitting buttonholes, work button border to match.

TO FINISH OFF

With WS facing, block work out by pinning out round edges. Press following pressing instructions, including rib. Join side and sleeve seams. Sew in sleeves. Sew on buttons. Press seams.

MEASUREMENT DIAGRAM

All measurements are in cm



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SIZES

To fit size: 10[12:14:16]

Actual measurement: 92[97:102:105]cm (34[36:38:40]in)

Length: 51[53.55:57]cm (20[20.75:21.75:22.5]in)

Figures in square brackets refer to larger sizes,

where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Sublime Extra Fine Merino Wool DK

100% extra fine merino wool

(approx 116mm per 50g)

8[9:10] x 50g balls 67 Sloe Berry

1 pair 4mm needles

Stitch holder

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

Empire line top
by Emma Varnam

TENSION

22 sts and 25 rows to 10cm over st st using 4mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 59

BACK

Using 4mm needles cast on 143[149:159:167] sts.

With RS facing k 1 row, p 1 row, k 2 rows.

Eyelet row: K1, * yo, k2 tog rep from * to end. K 1 row.

Patt row 1: With RS facing beg rib pattern. K6[6:9:11], p1[4:6:8], slip 1 st p-wise, p2, k9,* p2, slip 1 st p-wise, p4, slip 1 st p-wise, p2, k9, rep from * to last 10[13:18:22] sts, * p2, slip 1 st p-wise, p1[4:6:8], k6[6:9:11].

WS patt row: P6[6:9:11] k1[4:6:8], p1, k2, p 9,* k2, p1, k4, p1, k2, p9, rep from * to last 10[13:18:22] sts, k2, p1, k1[4:6:8], p6[6:9:11].

Work until back measures 30cm (12in) from cast on edge

Dec row: K7[6:8:8], * (k1, k2tog) twice, k1, rep from * 16[17:18:19] times, k to end. 99[103:111:117] sts.

Bust line eyelet row: With RS facing K8[1:5:8], (yo, k2tog k8) 9[11:11:11] times, yo, k2tog k8[1:5:8].

Cont in st st until work measures 38[39:40:41]cm (15[15.25:15.75:16.25]in) from cast on edge.

SHAPE ARMHOLES

Cast off 5[5:6:6] sts at beg of next 2 rows. 89[93:99:105] sts.

Next row: (RS) K2, skpo, work in patt to last 4 sts, k2tog, k2sts.

Next row: (WS) P2, p2tog, p to last 4 sts, p2tog tbl, p2 sts.

Dec 1 st at each end of next 1[3:3:5] rows then on foll 4[3:4:4] alt rows. 75[77:81:83] sts.

Cont straight until armhole measures 19[20:20:21] cm (7.5[8:8:8.25]in) ending with WS.

K21[22:24:24] and turn, leaving rem sts on a holder. Work each side of neck separately.

Cast off 3 sts at beg of next row, 7[8:9:9] sts at beg of foll row, then 3 sts at beg of next row.

Cast off rem 8[8:9:9] sts.

With RS facing, rejoin yarn to rem sts,

Cast off centre 33[33:33:35] sts on holder.

K to end.

Complete shoulder shaping to match first side.

FRONT

Work as for back until bust line eyelet row.

P 1 row.

SHAPE NECK

K49[51:55:58], k2tog, k to end.

P49[51:55:58] leaving rem sts on holder.

Work each side of neck separately.

With RS facing, k2, skpo, k to end.

Then dec 1 st at neck edge of foll 4th row and then every alt row 14[15:16:17] times. 19[19:21:22] sts.

Dec 1 st at neck edge of foll 4th[3rd:3rd:4th] rows until there are 15[16:18:18] sts.

With WS facing rejoin yarn to rem sts at neck edge. P to end.

K to last 4 sts, k2tog, k2 sts.

Complete to match first side, reversing shapings.

At the same time when work measures 38[39:40:41]cm (15[15.25:15.75:16.25]in) from cast on edge shape armholes:

Cast off 5[5:6:6] sts at beg of next 2 rows.

Next row: (RS) K2, skpo, work in patt to last 4 sts, k2tog, k2 sts.

Next row: (WS) P2, p2tog, p to last 4 sts, p2tog tbl, p2 sts.

Dec 1 st at each end of next 1[3:3:5] rows then on foll 4[3:4:4] alt rows.

For both sides of neck cont until work matches back for shoulder shaping.

Match shoulder shaping by casting off 7[8:9:9] sts at armhole edge.

Work 1 row.

Cast off rem 8[8:9:9] sts.

SLEEVES

Cast on 79[81:83:85] sts.

With RS facing k 1 row, p 1 row, k 2 rows.

Eyelet row: K1, * yo, k2 tog, rep from * to end. K 1 row.

With RS facing. k37[38:39:40] sts, m1, k1, m1, k3, m1, k1, m1, k to end. 83[85:87:89] sts.

Work in st st for 2 rows.

Cast off 5[5:6:6] sts at beg of next 2 rows. 73[75:75:77] sts.

Next row: (RS) K2, skpo, work in patt to last 4 sts, k2tog, k2.

Next row: (WS) p2, p2tog, p to last 4 sts, p2tog tbl, p2.

Dec 1 st at each end of next 5 rows, then on every foll alt row until 45 sts rem, then on foll 9 rows ending with WS. 27 sts.

Cast off 5 sts at beg of next 2 rows.

Cast off rem 17 sts.

NECKBAND

Join shoulder seams using backstitch.

Using 4mm needles beg at lower right side of V-neck, pick up 70[74:78:82] sts along right side of neck to shoulder, pick up 45[45:45:47] along back neck, then 70[74:78:82] sts. 185[193:201:211] sts.

P 1 row, k 1 row, p 1 row.

Cast off k-wise.

Overlap trim at V and fasten.

TO FINISH OFF

Press following instructions on ball band.

Set in sleeves placing sleeve extension to sts cast off at underarm.

Join side and sleeve seams using either mattress or backstitch.

Choose a ribbon to thread around the bust eyelet row and tie bow in the front.

MEASUREMENT DIAGRAM

All measurements are in cm





Fitted roll neck by Tina Barrett

Main page 23

SIZES

To fit bust 86[91:97:102:107]cm
(34[36:38:40:42]in)

Actual measurement: 89[96.5:102:107:112]
cm] (35[38:40:42:44]in)

Length: 53.5[53.5:53.5:56:56]cm
(21[21:21:22:22]in)

Sleeve seam: 35.5[35.5:38:39:39]cm
(14[14:15:15.5:15.5]in)

*Figures in square brackets refer to larger sizes,
where there is only one set of figures this
applies to all sizes.*

YOU WILL NEED

Artesano Inca Cloud, 100% Alpaca
(120m per 50g)

7[8:8:9:9] x 50g balls in Fuchsia.

Pair each of 3.25mm and 4mm knitting needles.
Stitch holders

Note: Yarn amounts given are based on
average requirements and are approximate.

TENSION

25 sts and 33 rows to 10cm (4in) over st-st
using 4mm needles. Use larger or smaller
needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 59

BACK

Using 3.25mm needles cast on
116[128:130:134:138]sts and work in k1,
p1 rib for 8cm (3in).

Change to 4mm needles and cont in st-st
throughout. Dec 1 st at each end of next and
foll 6th rows until 102[112:116:122:128]sts.

Work straight until back measures 22cm
(8.5in) ending on a purl row. Inc 1 st at each
end of next and every foll 6th rows until
116[128:130:134:138]sts. Work straight until
back measures 35.5[34:33:35.5:33]cm
(14[13.5:13:14:13]in) ending on a WS row.

SHAPE ARMHOLE

Cast off 6 sts at beg of next 2 rows,
104[116:118:122:126]sts.

Next row: (RS) K3, k2tog, knit to the last 5 sts,
k2tog tbl, k3.

Next row: P3, p2togtbl, purl to last 5 sts,
p2tog, p3.

Dec as set in last 2 rows until 84[88:90:94:96]
sts rem. Work straight until armhole measures
18[19:20:21.5:23]cm (7[7.5:8:8.5:9]in)
ending on a WS row.

SHAPE SHOULDERS

Cast off 9 sts at beg of next 2 rows,
66[70:72:76:78]sts. Cast off 6[8:8:7:8]sts,
knit until there are 12[12:12:14:14]sts on RH
needle, turn and place rem sts on holder.

Cast off 6[6:6:7:7]sts at beg of next 2 rows.
With RS facing, rejoin yarn and cast off centre
30[30:32:34:34]sts.

Work second side to match the first.

FRONT

Work as given for back until 18 rows less than
back to start of shoulder shaping.

SHAPE NECK

Next row: K34[36:36:37:38]sts, turn.
Leave rem sts on holder.

Next row: Cast off 4 sts, purl to end,
30[32:32:33:34]sts.

Dec 1 st at neck edge on every row until
24[26:26:25:26]sts.

Work straight until armhole measures
18[19:20:21.5:23]cm (7[7.5:8:8.5:9]in)
ending on a WS row.

SHAPE SHOULDERS

Cast off 9 sts at beg of next row, work 1 row.
Cast off 6[8:8:7:8]sts, work to end.

Cast off rem 6[6:6:7:7]sts

Rejoin yarn to RS of work and cast off centre
16[16:18:20:20]sts. Work second side to
match first reversing shaping.

SLEEVE

Using 3.25mm needles, cast on
64[68:68:70:70]sts and work k1,
p1 rib for 5cm (2in).

Change to 4mm needles and st st.

Next row: (inc row) k3, m1, knit to last 3 sts,
m1, k3.

Rep this inc row on every foll 9th row until
82[86:86:90:90]sts. Work straight until
sleeve measures 35.5[35.5:38:39:39]cm
(14[14:15:15.5:15.5]in) ending on a WS row.

SHAPE TOP

Cast off 6 sts at beg of next 2 rows
70[74:74:78:78]sts.

Cast off 1 st at each end of next 3 rows
64[68:68:72:72]sts and then on alt rows until
14[18:18:22:22]sts rem ending on a purl row.
Cast off.

TO FINISH OFF

Press pieces lightly according to ball band and
darn in loose yarn ends. Join R shoulder seam

POLO NECK

With RS facing and using 3.25mm needles,
pick up and k28 sts down L front neck,
16[16:18:20:20]sts across centre front, 28
sts up R front neck and 46 sts across back of
neck, 118[118:120:122:122]sts.

Work in k1, p1 rib for 20cm (8in).

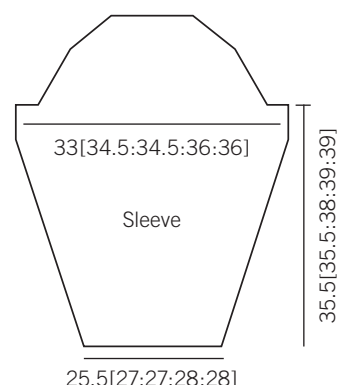
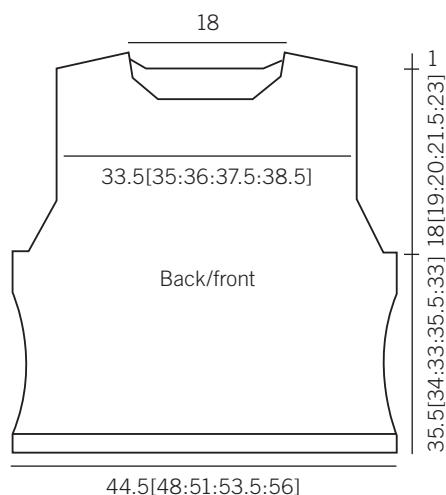
Cast off loosely in rib.

Join L shoulder and collar seam.

Pin and sew sleeve heads in place along
armhole. Join side and sleeve seams. ▶

MEASUREMENT DIAGRAM

All measurements are in cm



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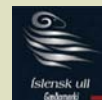
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De Havilland tunic by Erika Knight

Main page 24

SIZES

To fit: S[M:L:XL]

To fit: 81-86[91-97:102-107:112-117]cm
(32-34[36-38:40-42:44-46]in)

Actual measurement: 84[95:105:118]cm
(33[37:41:46]in)

Length: 59[61:63:65]cm (23[24:25:25.5]in)

Sleeve length: 26[27:28:28]cm
(10[10.5:11:11]in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Rowan Kid Classic Aran 70% lambswool
26% kid mohair 4% nylon
(approx 138m per 50g)
7[8:9:10] x 50g balls 822 Glacier
1 pair each 4mm, 4.5mm and 5mm needles
Thick belt or sash
Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

19 sts and 25 rows to 10cm over st st using 5mm needles.
Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 59

PATTERN NOTES

The tunic is worked in one piece, beginning at front hem edge.

TUNIC

Using 5mm needles cast on 88[98:108:120] sts.

Change to 4mm needles.

Beg with a k row, work in st st for 10 rows, ending with RS facing for next row.

Change to 4.5mm needles.

Row 11: (RS) Purl (to form fold line).

Change to 5mm needles.

Beg with a p row, work in st st for 19[23:25:27] rows, ending with RS facing for next row.

Next row: (RS) K3, k2tog, k to last 5 sts, k2tog tbl, k3.

Working all decs as set by last row, work 19 rows, dec 1 st at each end of 10th of these rows and ending with RS facing for next row. 84[94:104:116] sts.

SHAPE FRONT BELT OPENINGS

Next row: (RS) K3, k2tog, k28[32:36:41] and turn, leaving rem sts on a holder. Cont on these 32[36:40:45] sts only for first side of belt openings.

Next row: P2tog, p to end.

Work 20 rows, dec 1 st at side seam edge of 9th of these rows and ending with RS facing for next row. 30[34:38:43] sts.

Next row: (RS) K to last st, m1, k1.

Break yarn and leave these 31[35:39:44] sts on a 2nd holder.

Return to sts left on first holder, rejoin yarn with RS facing, K18[20:22:24] and turn, leaving rem sts on holder.

Work 22 rows on these 18[20:22:24] sts only for centre section, ending with WS facing for next row.

Break yarn and leave sts on a 3rd holder.

Return to sts left on first holder, rejoin yarn with RS facing, k to last 5 sts, k2tog tbl, k3. 32[36:40:45] sts.

Next row: P to last 2 sts, p2tog tbl.

Work 20 rows, dec 1 st at side seam edge of 9th of these rows and ending with RS facing for next row. 30[34:38:43] sts.

Next row: (RS) K1, m1, k to end. 31[35:39:44] sts.

JOIN SECTIONS

Next row: (WS) P31[35:39:44], then p across 18[20:22:24] sts on 3rd holder, then p across 31[35:39:44] sts on 2nd holder. 80[90:100:112] sts.

SHAPE SLEEVES

Next row: (RS) Cast on 50[52:54:54] sts, work across these sts as folls: (k1, p1)

4 times, then k to end.

Next row: Cast on 50[52:54:54] sts, work across these sts as folls: (p1, k1) 4 times, then p to last 8 sts, (k1, p1) 4 times. 180[194:208:220] sts.

Next row: (K1, p1) 4 times, k to last 8 sts, (p1, k1) 4 times.

Next row: (P1, k1) 4 times, p to last 8 sts, (k1, p1) 4 times.

Last 2 rows set the sts.

Cont as set until work measures 29[30:31:32] cm from sleeve cast-on sts, ending with RS facing for next row.

SHAPE NECK

Next row: (RS) (K1, p1) 4 times, K59[66:72:78] and turn, leaving rem sts on a holder.

Work each side of neck separately.

Work 1 row.

Next row: (RS) Patt to last 5 sts, k2tog tbl, k3. Rep last 2 rows 3 times more. 63[70:76:82] sts.

Work 1 row, ending with RS facing for next row. Do NOT break yarn but leave these sts on a 2nd holder.

With RS facing, rejoin new ball of yarn to rem sts, cast off centre 46[46:48:48] sts, patt to end.

Work 1 row.

Next row: (RS) K3, k2tog, patt to end.

Rep last 2 rows 3 times more.

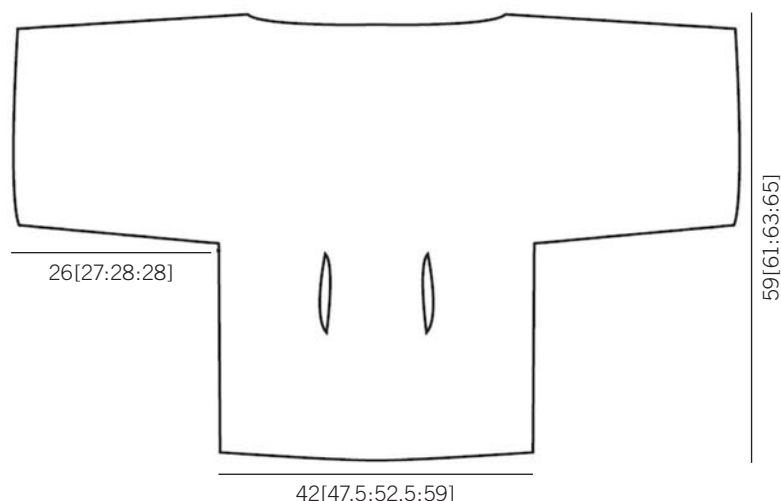
63[70:76:82] sts.

Work 1 row, ending with RS facing for next row. Break yarn.

JOIN SECTIONS

Next row: (RS) Using ball of yarn left with sts

MEASUREMENT DIAGRAM
All measurements are in cm



on 2nd holder, patt these 63[70:76:82] sts on 2nd holder, turn and cast on 54[54:56:56] sts, turn and patt 63[70:76:82] sts of 2nd side of neck. 180[194:208:220] sts.
Cont straight until work measures 66[68:70:72]cm (26[26.75:27.5:28.25]in) from sleeve cast-on sts, ending with RS facing for next row.

SHAPE SLEEVES

Cast off 50[52:54:54] sts at beg of next 2 rows. 80[90:100:112] sts.
Work 1 row, ending with WS facing for next row.

SHAPE BACK BELT OPENINGS

Next row: (WS) P29[33:37:42] and turn, leaving rem sts on a holder. Cont on these 29[33:37:42] sts only for first side of belt openings.

Next row: K2tog tbl, k to end.

Work 11 rows, ending with RS facing for next row.

Next row: (RS) K to last 3 sts, m1, k3.

Work 8 rows, ending with WS facing for next row.

Next row: (WS) P to last st, m1, p1.

Break yarn and leave these 30[34:38:43] sts on a 2nd holder.

Return to sts left on first holder, rejoin yarn with WS facing, P22[24:26:28] and turn, leaving rem sts on holder.

Work 22 rows on these 22[24:26:28] sts only for centre section, ending with RS facing for next row.

Break yarn and leave sts on a 3rd holder.

Return to sts left on first holder, rejoin yarn with WS facing, p to end. 29[33:37:42] sts.

Next row: K to last 2 sts, k2tog.

Work 11 rows, ending with RS facing for next row.

Next row: (RS) K3, m1, k to end.

Work 8 rows, ending with WS facing for next row.

Next row: (WS) P1, m1, p to end.

30[34:38:43] sts.

JOIN SECTIONS

Next row: (RS) K3, m1, k27[31:35:40] sts, then k across 22[24:26:28] sts on 3rd holder, then work across 30[34:38:43] sts

on 2nd holder as folls: k to last 3 sts, m1, k3. 84[94:104:116] sts.

Work 9 rows, ending with RS facing for next row.

Next row: (RS) K3, m1, k to last 3 sts, m1, k3.

Rep last 10 rows once more.

88[98:108:120] sts.

Work 19[23:25:27] rows, ending with RS facing for next row.

Change to 4.5 needles.

Next row: (RS) Purl (to form fold line).

Change to 4mm (US 6) needles.

Beg with a p row, work in st st for 10 rows, ending with WS facing for next row.

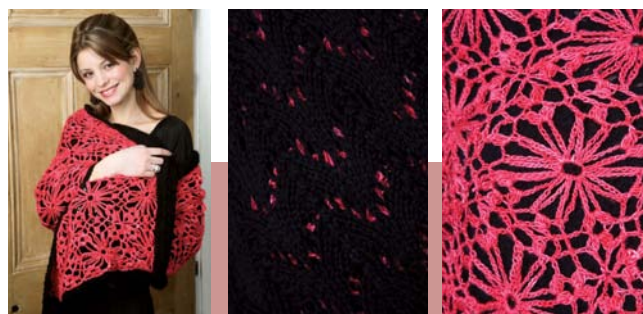
Using 5mm needles, cast off p-wise (on WS).

TO FINISH OFF

Press pieces lightly. Sew side seams, leaving them open for first 20 rows.

Fold first 10 rows to inside along fold line rows and slip stitch in place.

Feed a belt or scarf through gap to fasten.



Reversible cashmere and silk evening stole by Val Pierce

Main page 25

SIZES

Actual measurement:

Approx 152cm x 54cm (60in x 21in)

YOU WILL NEED

KNITTED STOLE

Angel Yarns Cashmere, 100% pure Cashmere (153m per 50g).

7 x 50g balls in Black (A).

Pair of 4.5mm knitting needles.

CROCHET LINING

Alchemy Silk Purse 100% pure silk (163 yards per 50g).

5 x 50g hanks in Cherry Tart (B).

6mm crochet hook.

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

24 sts and 36 rows to 10cm (4in) over A using 4.5mm needles. Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS

yoh = yarn over hook

sp = space

lp = loop

tr2tog = *yoh and insert hook as indicated, yoh and draw lp through, yoh and draw through 2 lps, rep from * once more, yoh and draw through all 3 lps on hook.

tr3tog = *yoh and insert hook as indicated,

yoh and draw through, yoh and draw through 2 lps, rep from * twice more, yoh and draw through all 4 lps on hook.

FOR MORE ABBREVIATIONS SEE PAGE 59

TIPS

For a less expensive but equally luxurious finish designer suggests using RYC Cashsoft 4ply yarn in shade 438 Poppy and shade 422 Black (or colours of your own choice).

PATTERN NOTES

PATTERN A

Row 1: K4, * k1, k2tog, yf, k1, yf, k2tog tbl, k1.* rep to last 4 sts k4.

Row 2 and foll alt rows: K4, purl to last 4 sts, k4.

Row 3: K4, * k2tog, yf, K3, yf, k2togtbl * rep to last 4 sts, K4.

Row 5: K4, * K2, yf, k3tog, yf, K2.

* rep to last 4sts, K4.

Row 6: K4, Purl to last 4 sts, k4.

These 6 rows form patt A and are rep as required.

PATTERN B

Row 1: K4, k1,*yf, k3, sl 1, k2tog, pssso, k3, yf k1 rep from * to last 4 sts, k4.

Row 2 and foll alt rows: K4, purl to last 4 sts, k4.

Row 3: K4, k1, *k1, yf, k2, sl 1, k2tog, pssso, k2, yf, k2 rep from * to last 4sts, k4.

Row 5: K4, k1, *k2, yf, k1, sl 1, k2tog, pssso,

k1, yf, k3* rep from * to last 4 sts, k4.

Row 7: K4, k1,*k3, yf, sl 1, k2tog, pssso, yf, k4, rep from * to last 4 sts, k4.

Row 8: K4, purl to last 4 sts, k4.

These 8 rows form pattern B and are rep as required.

KNITTED STOLE

Using 4.5mm needles cast on 120 sts, knit 8 rows g-st. Begin patt A (see notes). Keeping 4 sts each end of every row in g-st, work 25cm (10in) in patt A, ending on a 6th patt row. Work 4 rows g-st, dec 1 st in centre of last row, 119 sts. Start and work in patt B for 102cm (40in). Work 4 rows g-st, inc 1 st in centre of last row, 120 sts. Start and work in patt A for 25cm (10in) in patt A, as at beg of stole, ending on an 8th patt row. Work 8 rows g-st. Cast off

CROCHET LINING

Worked in motifs. Each motif will measure 15cm (6in) square. The squares are joined together as you crochet them. You will need to make 40 squares in all, joining them thus:- 4 squares in width and 10 squares in length.

MOTIF Make 40 alike.

Using 6mm hook make 6ch, join into a ring with a sl st.

Round 1: 1ch, (dc into ring, 15ch) 12 times, sl st to first dc - 12 flower loops.

Round 2: Sl st into first 7ch of first 15dc loop, 3ch, (tr2tog, 4ch, tr3tog) into same space, ▶

* (4ch, 1dc into next petal) twice, 4ch **
(tr3tog, 4ch, tr3tog) into next petal, rep from *
ending last rep at **, ss into top of tr2tog at beg
of round.

Round 3: Sl st into first sp, 3ch, (tr2tog, 5ch,
tr3tog) into corner, * 5ch, 1dc into next space,
5ch, tr3tog into next ch space, 5ch, 1dc into
next ch space, ** (tr3tog, 5ch, tr3tog) into next
ch space, rep from * ending last rep at **, sl st
to top of tr2tog at beg of round.



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SIZES

To fit bust chest: 86[91:96:101:106:111:116]
cm (34[36:38:40:42:44:46]in)

Actual measurement:
92[96:102:107:112:117:122]cm
(36[38:40:42:44:46:48]in)

Length: 55.5[56:57:57.5:58:58:59]cm
(22[22:22.5:22.5:23:23:23]in)

Sleeve seam: 43[45:45:45:45:44:43]cm
(17[18:18:18:18:17:17]in)

*Figures in square brackets refer to larger sizes,
where there is only one set of figures this
applies to all sizes.*

YOU WILL NEED

Sirdar Baby Bamboo DK, 80% bamboo,
20% wool, (95m per 50g)
15[16:17:18:19:19:20] x 50g balls in shade 143.
Pair each of 3.75mm and 4mm knitting needles.
Stitch holders

Note: Yarn amounts given are based on
average requirements and are approximate.

TENSION

25 sts and 37 rows to 10cm (4in) over g-st
patt using 4mm needles. Use larger or smaller
needles if necessary to obtain correct tension.

ABBREVIATIONS

gs-st = garter slip stitch

FOR MORE ABBREVIATIONS SEE PAGE 59

KNITTING NOTES

Dec are worked 2 sts in from the edge of the
knitting thus:-

K2, skpo, knit to last 4 sts, k2tog, k2.

Lower sleeve increases: Work the extra sts
as g-st.

Knit pick up holding the knitting in your LH and
using your R knitting needle put the point of the
needle through the knitted fabric either under
the near side of the cast off chain stitch (for a
cast of edge) or between the first and second

TO JOIN SQUARES

In each corner of the motif there is a 5ch space
between a pair of tr3tog, and along the sides
are a further 4 x 5ch sp. To join the motifs
together work rounds 1 and 2 as patt and then
on round 3 join motifs at corners, by replacing
5ch with 2ch, sl st into corner 5ch space on adj
motif, 2ch and at side ch spaces, by replacing
5ch with 2ch, sl st into corresponding ch space
of adj motif, 2ch.

TO FINISH OFF

Work in all ends neatly on both pieces. Now
lay the cashmere stole out onto a flat surface.
Take the silk stole and lay it flat on top of the
cashmere, pin in position all around the edges,
stitch neatly in place using a fine needle and
matching thread.

Note: You will need to very slightly stretch
the silk lining to give a firm fit as you stitch it
in place.

Garter slip stitch jacket by Fiona Morris

stitch (for a side edge), take the yarn around
the point of the needle and pull it through the
fabric to make a stitch.

Bamboo does tend to stretch under its own
weight so it is advisable to recheck your tension
when you have knitted a good length of one of
the body pieces.

BACK

Using 3.75mm needles cast on
115[121:127:133:141:147:153]sts
and knit 4 rows.

Change to 4mm needles and continue in gs-st
patt thus:-

Row 1: (RS) Knit.

Row 2: K2[5:8:11:5:8:11], yf, sl1, yb, *k9, yf,
sl1, yb, rep from * to last 2[5: 8:11:5:8:11]sts,
knit to end.

These 2 rows form the gs-st patt.

Cont in patt for 20[20:22:22:22:20:22] rows.

SHAPE WAIST

Dec (as knitting note) 1 st at each end of
next and every 4th row 9 times. Knit 6 rows.
Inc 1 st each end of the next and every
6th row 9 times. Work straight until back
measures 35[34.5:34:34:33:32:32]cm
(14[13.5:13:13:13:12.5:12.5]in)
from the bottom.

SHAPE ARMHOLE

Cast off 5[5:5:6:6:7:8]sts at beg of next
2 rows. Dec 1 st each end of next and
every alt row 9[8:9:9:12:13:15] times and
then every 4th row 1[2:2:2:1:1:0] times,

85[91:95:99:103:105:107]sts.
Work straight until back measures
53.5[54:55:55.5:56:56:57]cm
(21[21:21.5:22:22:22:22.5]in)

SHAPE SHOULDERS

Cast off 6[6:6:7:7:7]sts at beg of next
8[6:2:8:6:6:4] rows and then 0[7:7:0:8:8:8]
sts at beg of next 0[2:6:0:2:2:4] rows.
Slip centre 37[41:41:43:45:47:47]sts onto a
stitch holder.

LEFT FRONT

Using 3.75mm needles cast on
67[70:75:77:83:85:90]sts and knit 4 rows.
Change to 4mm needles and continue in gs-st
patt thus:-

Row 1: (RS) knit

Row 2: k4[4:6:5:7:6:8], yf, sl1, yb, *k9, yf,
sl1, yb, rep from * to last 2[5:8:11:5:8:11]sts,
knit to end.

These 2 rows form the gs -st patt.

Cont in patt for 20[20:22:22:22:20:22] rows.

SHAPE WAIST

Dec 1 st at beg of next and every 4th row
9 times. Knit 6 rows. Inc 1 st at beg of next
and every 6th row 9 times. Work straight until
front measures 35[34.5:34:34:33:32:32]cm
(14[13.5:13:13:13:12.5:12.5]in)
from the bottom.

SHAPE ARMHOLE

Cast off 5[5:5:6:6:7:8]sts at beg of next
row. Knit 1 row. Dec 1 st at beg of next and
every alt row 9[8:9:9:12:13:15] times and
then every 4th row 1[2:2:2:1:1:0] times,
52[55:59:60:64:64:67]sts.

Work straight until front measures
53.5[54:55:55.5:56:56:57]cm
(21[21:21.5:22:22:22:22.5]in).

SHAPE SHOULDER

Cast off 6[6:6:7:7:7]sts at beg of next
and alt rows 4[3:3:4:3:3:2] times and then
0[7:7:0:8:8:8]sts 0[1:1:0:1:1:2] times.
Cast off rem 28[30:32:32:35:35:37]sts.

RIGHT FRONT

Using 3.75mm needles cast on
67[70:75:77:83:85:90]sts and knit 4 rows.
Change to 4mm needles and continue in gs-st
patt thus:-

Row 1: (RS) knit.

Row 2: k2[5:8:11:5:8:11], yf, sl1, yb, *k9,
yf, sl1, yb,* rep to last 4[4:6:5:7:6:8]sts,
knit to end.

These 2 rows form the gs-st patt.

Cont in patt for 20[20:22:22:22:20:22] rows.

SHAPE WAIST

Dec 1 st at end of next and every 4th row 9 times. Knit 6 rows. Inc 1 st at end of the next and every 6th row 9 times. Cont straight until front measures 35[34.5:34:34:33:32:32]cm (14[13.5:13:13:13:12.5:12.5]in) from the bottom.

SHAPE ARMHOLE

Knit 1 row. Cast off 5[5:5:6:6:7:8]sts at beg of next row. Dec 1 st at end of next and every alt row 9[8:9:9:12:13:15] times and then every 4th row 1[2:2:2:1:1:0] times, 52[55:59:60:64:64:67]sts.

Continue straight until front measures 53.5[54:55:55.5:56:56:57]cm (21[21:21.5:22:22:22:22.5]in).

SHAPE SHOULDER

Knit 1 row and then cast off 6[6:6:7:7:7:7]sts at beg of next and alt rows 4[3:3:4:3:3:2] times and then 0[7:7:0:8:8:8]sts 0[1:1:0:1:1:2] times. Cast off rem 28[30:32:32:35:35:37]sts.

SLEEVES

Using 3.75mm needles cast on 57[59:59:61:63:65:65]sts and knit 4 rows. Inc 1 st at each end of the next row and cont in gs-st thus:-

Row 1: (RS) knit.

Row 2: k4[5:5:6:7:8:8], yf, sl1, yb, *k9, yf, sl1, yb,* rep to last 4[5:5:6:7:8:8]sts, knit to end.

These 2 rows form the gs-st patt.

Cont in patt for 10[8:8:8:8:6:6] rows.

Change to 4mm needles and inc

1 st at each end of next and every 12th[10th:10th:8th:8th:8th:8th] row 7[12:8:19:19:18:14] times and then

every 10th[8th:8th:0:0:6th:6th] row until 85[93:95:101:103:105:107]sts.

Work straight until sleeve measures

43[45:45:45:45:44:43]cm

(17[18:18:18:18:17:17]in) from beg.

SHAPE TOP

Cast off 5[5:5:6:6:7:8]sts at beg of next 2 rows.

First 5 sizes only: Dec 1 st each end of next and every row 2[6:6:4:4] times, every alt row 21[17:20:22:23] times and every row until 25[25:25:29:29]sts.

Cast off.

Last 2 sizes only: Dec 1 st each end of every alt row 13[11] times, every 4th row 2[4] times and every alt row until 37[39]sts.

Cast off.

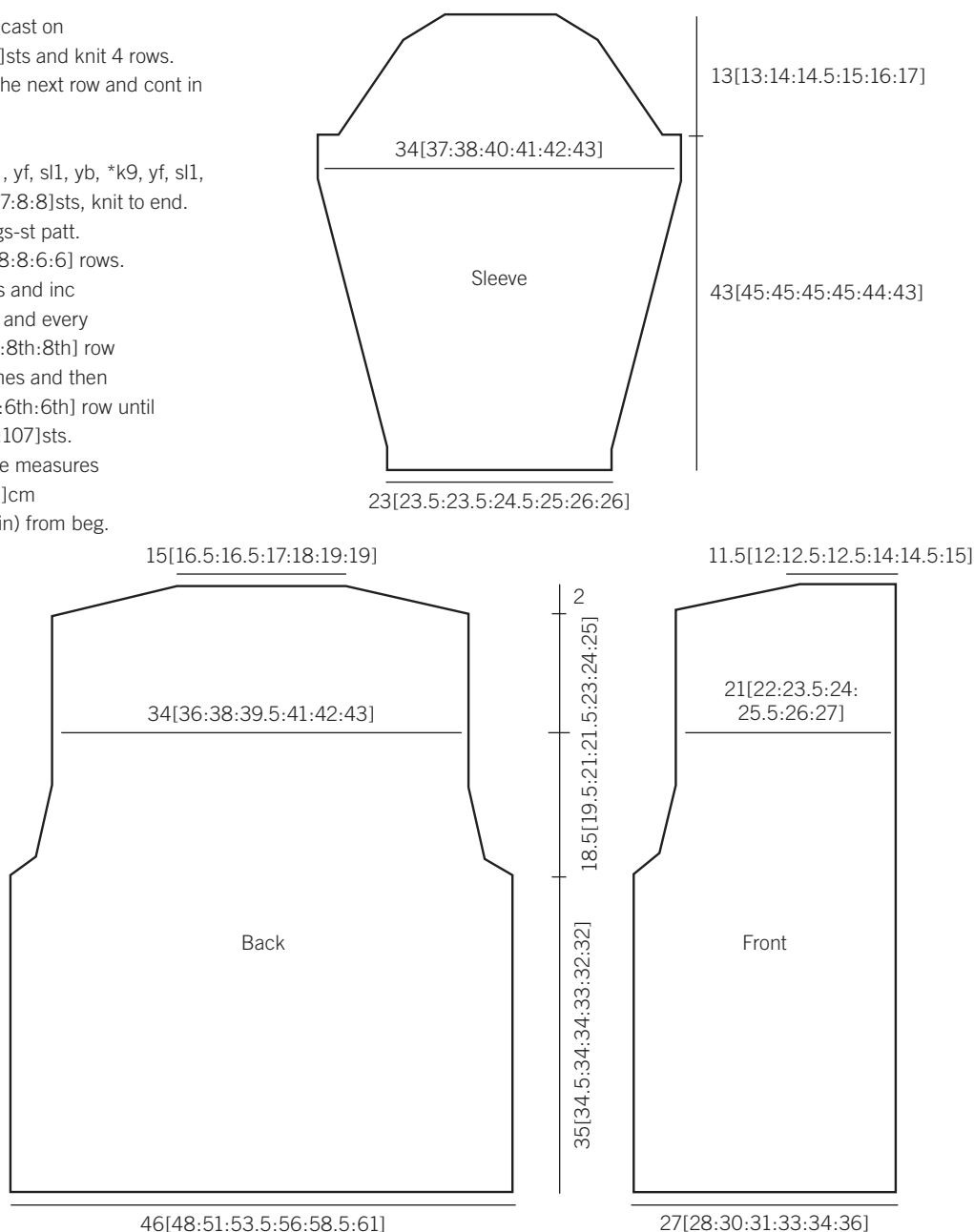
NECKBAND

Join shoulder seams.

With WS of garment facing you and using 3.75mm needles, starting with the L front knit pick up (see notes) 28[30:32:32:35:35:37]sts through the cast off chains, knit 37[41:41:43:45:47:47]sts from the stitch holder at back neck and knit pick up 28[30:32:32:35:35:37]sts through

MEASUREMENT DIAGRAM

All measurements are in cm



the cast off chains at the top of R front, 93[101:105:107:115:117:121]sts.

Knit 5 rows and cast off.

FRONT BANDS

With RS of garment facing you and using 3.75mm needles, knit pick up 1 st for every g-st ridge, which should be 103[104:106:108:108:108:108] up the front edge and 3 sts over the neckband edge, 106[107:109:111:111:111:111]sts. Knit 2 rows and cast off.

TO FINISH OFF

As bamboo has a tendency to stretch I would suggest you sew up using back-stitch rather than a flat seam as back-stitched seams are less likely to stretch. Sew the sleeve cap into the armhole matching the centre of the sleeve cap to the shoulder seam. Sew the side and underarm seams.



Short sleeved cardigan by Bergère de France

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SIZES

To fit size: 12[14:16:18]

To fit bust: 82/89[90/97:98/105:106/115]cm
(32/35[35.5/38:38.5/41.5:41.5/45]in)

Actual measurement at waist: 68[76:84:92]
cm (26.75[30:33:36.25]in)

Length: 50[52:54:56]cm
(19.75[20.5:21.25:22]in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Bergère de France Angel 44% polyamide
32% acrylic 24% mohair (approx 275m per
50g)

6[6:7:8] x 50g balls 212.231 Pavè

Bergère de France Lurex 62% metallic polyester
38% polyamide (approx 650m per 50g)

3[3:3:4] x 50g balls 230.761 Galaxie

1 pair each 3mm and 3.5mm needles

5 buttons

Row counter

Note: Yarn amounts given are based on
average requirements and are approximate.

TENSION

38 sts and 40 rows to 10cm over patt using
3.5mm needles. Use larger or smaller needles
if necessary to obtain correct tension.

ABBREVIATIONS

6CR = Slip 3 sts onto cable needle at back of
work, k3, k3 from cable needle.

6CL = Slip 3 sts onto cable needle at front of
work, k3, k3 from cable needle.

FOR MORE ABBREVIATIONS SEE PAGE 59

TIPS

The arrows on the diagram indicate direction
of work.

PATTERN NOTES

The entire garment is knitted using one strand
of each yarn. Rewind a ball of each yarn
together before knitting for an even texture.

Pattern stitch: (Stitches divisible by 16 + 4).

Row 1 (RS), 9, 13, 21, 25, 33: p1, sl 1, k1,
psso, yfwd, p1 *k12, p1, sl 1, k1, psso, yfwd,
p1* rep from *to*.

Row 2 and all WS rows: Knit over k, p over p.

Row 3, 7, 15, 19, 27, 31: P1, yfwd, k2tog, p1,

k12, p1, yfwd, k2tog, p1 rep from *to*.

Row 5: P1, sl 1, k1, psso, p1, *6CR, k6, p1, sl
1, k1, psso, yfwd, p1* rep from *to*.

Row 11: P1, yfwd, k2tog, p1, *k3, 6CL, k3, p1,
yfwd, k2tog, p1* rep from *to*.

Row 17: P1, sl 1, k1, psso, yfwd, p1, *k6, 6CR,
p1, sl 1, k1, psso, yfwd, p1* rep from *to*.

Row 23: P1, yfwd, k2tog, p1, *6CR, k6, p1,
yfwd, k2tog, p1* rep from *to*.

Row 29: P1, sl 1, k1, psso, yfwd, p1, *k3, 6CL,
k3, p1, sl 1, k1, psso, yfwd, p1* rep from *to*.

Row 35: P1, yfwd, k2tog, p1, *k6, 6CR, p1,
yfwd, k2tog, p1* rep from *to*.

After 36th row rep from Row 1.

BACK (Started at base of left sleeve)

Using 3mm needles cast on 105[113:121:129]
sts and work in 1x1 rib for 6cm (2.25in)
(30 rows). Change to 3.5mm needles and
cont in patt stitch on the first 53[57:61:65] sts
leaving the last 52[56:60:64] sts on a stitch
holder for later. Start row 1 of patt stitch as folls:

Size 1: K8, then as instructed.

Size 2: K2, then as instructed.

Size 3: K4, then as instructed.

Size 4: K1, p1, then from *to*.

Starting on the 3rd row cast on at both edges
as folls:

At the beg of RS row:

Size 1: 1 st every 6th row 3 times, 1 st every
4th row 7 times, then 1 st every alt row 4 times,
2 sts every alt row 3 times, 4 sts every alt row
4 times, 5 sts every alt row 5 times.

Size 2: 1 st every 6th row 4 times, 1 st every
4th row 6 times, then 1 st every alt row 7 times,
2 sts every alt row 5 times, 4 sts every alt row
twice, 5 sts every alt row 6 times.

Size 3: 1 st every 6th row 5 times, 1 st every
4th row 6 times, then 1 st every alt row 6 times,
2 sts every alt row 5 times, 4 sts every alt row 3
times, 5 sts every alt row 6 times.

Size 4: 1 st every 6th row 5 times, 1 st every
4th row 6 times, then 1 sts every alt row 8
times, 2 sts every alt row 6 times, 4 sts every alt
row 3 times, 5 sts every alt row 6 times.

AT THE SAME TIME At the beg of WS row:

Size 1: *1 st once, 2 sts once on foll alt row*
rep from *to* 3 times, then 1 st every alt row
42 times, then 1 st on foll 4th row.

Size 2: 1 st every alt row 50 times,
then 1 st every foll 4th row 5 times.

Size 3: 1 st every alt row 44 times,
then 1 st every foll 4th row 11 times.

Size 4: 1 st every alt row 38 times, then 1 st
every foll 4th row 17 times.
169[177:185:193] sts.

NECK

Cont in patt as set, when work measures
41.5[46:49.5:53]cm
(16.25[18:19.5:20.75]in) (172[190:204:218]
rows) mark the centre of work with a
contrasting yarn at the beg of the row.

SHOULDER

When work measures 9.5[10:10.5:11]cm
(3.75[4:4.25:4.5]in) (38[40:42:44] rows)
from the centre, cast off at the beg of WS rows
(left side of work when RS facing) as folls:

Size 1: 1 st every 4th row twice, 1 st every alt
row 41 times, *2 sts once, 1 st once on foll alt
row* rep from *to* 3 times.

Size 2: 1 st every 4th row 6 times,
1 st every alt row 49 times.

Size 3: 1 st every 4th row 12 times,
1 st every alt row 43 times.

Size 4: 1 st every 4th row 18 times,
1 st every alt row 37 times.

AT THE SAME TIME when work measures
17[19:21:23]cm (7[7.5:8.25:9]in)
(68[76:84:92] rows) from centre cast off at
beg of RS row (right side of work when RS
facing) as folls:

Size 1: 5 sts every alt row 5 times, 4 sts every
alt row 4 times, 2 sts every alt row 3 times, 1
st every alt row 5 times, 1 st every 4th row 7
times, 1 st every 6th row twice.

Size 2: 5 sts every alt row 6 times, 4 sts every
alt row twice, 2 sts every alt row 5 times, 1
st every alt row 8 times, 1 st every 4th row 6
times, 1 st every 6th row 3 times.

Size 3: 5 sts every alt row 6 times, 4 sts every
alt row 3 times, 2 sts every alt row 5 times, 1
st every alt row 7 times, 1 st every 4th row 6
times, 1 st every 6th row 4 times.

Size 4: 5 sts every alt row 6 times, 4 sts every
alt row 3 times, 2 sts every alt row 6 times, 1 st
every alt row 9 times, 1 st every 4th row 6 times,
1 st every 6th row 4 times. 53[57:61:65] sts.
When work measures 35.5[40:43.5:47]cm
14[15.75:17:25:18.5]in) (142[160:174:188]
rows) from centre, leave these stitches on a
stitch holder.

LEFT FRONT AND SLEEVE

Pick up the 52[56:60:64] sts from the first stitch
holder on 3.5mm needles and cont in patt stitch,
inc 1 st on the 1st row. Start first row as folls:

Size 1: K9, then as instructed.

Size 2: K3, then as instructed.

Size 3: K5, then as instructed.

Size 4: K2,p1, then from *to*.

From the 2nd row cast on at both edges as follows:

At the beg of WS row:

Size 1: 1 st every 6th row 3 times, 1 st every 4th row 7 times, then 1 st every alt row 4 times, 2 sts every alt row 3 times, 4 sts every alt row 4 times, 5 sts every alt row 5 times.

Size 2: 1 st every 6th row 4 times, 1 st every 4th row 6 times, then 1 st every alt row 7 times, 2 sts every alt row 5 times, 4 sts every alt row twice, 5 sts every alt row 6 times.

Size 3: 1 st every 6th row 5 times, 1 st every 4th row 6 times, then 1 st every alt row 6 times, 2 sts every alt row 5 times, 4 sts every alt row 3 times, 5 sts every alt row 6 times.

Size 4: 1 st every 6th row 5 times, 1 st every 4th row 6 times, then 1 sts every alt row 8 times, 2 sts every alt row 6 times, 4 sts every alt row 3 times, 5 sts every alt row 6 times.

AT THE SAME TIME At the beg of RS row:

Size 1: *1 st once, 2 sts once on foll alt row* rep from *to* 3 times, then 1 st every alt row 42 times.

Size 2: 1 st every alt row 50 times, then 1 st every following 4th row 4 times.

Size 3: 1 st every alt row 44 times, then 1 st every following 4th row 10 times.

Size 4: 1 st every alt row 38 times, then 1 st every following 4th row 16 times. 168[176:184:192] sts.

NECK

When work measures 32[36:39:42]cm (12.5[14.25:15.5:16.5]in) (134[150:162:174] rows) cast off at the beg of every RS row as follows:

Size 1: 8 sts once, 6 sts 16 times, 4 sts once, 60 sts once.

Size 2: 8 sts once, 6 sts 16 times, 4 sts twice, 64 sts once.

Size 3: 8 sts once, 6 sts 16 times, 4 sts 3 times, 68 sts once.

Size 4: 8 sts once, 6 sts 16 times, 4 sts 4 times, 72 sts once.

RIGHT FRONT AND SLEEVE

Using 3.5mm needles cast on 60[64:68:72] sts and work in patt stitch starting as follows:

Size 1: K3 then from 1st row of patt.

Size 2: K9 then from 1st row of patt.

Size 3: K7 then from 15th row of patt.

Size 4: P1 then from *to* on the 11th row of patt. Starting on the 3rd row cast on at beg of every RS row as follows:

Size 1: 4 sts once, 6 sts 16 times, 8 sts once.

Size 2: 4 sts twice, 6 sts 16 times, 8 sts once.

Size 3: 4 sts 3 times, 6 sts 16 times, 8 sts once.

Size 4: 4 sts 4 times, 6 sts 16 times, 8 sts once.

Work 3 rows straight on these

168[176:184:192] sts then cast off for the shoulder and arm as follows:

At beginning of RS rows:

Size 1: 1 st every alt row 42 times, *2 sts once, 1 st once on foll alt row* rep from *to* 3 times.

Size 2: 1 st every 4th row 5 times, 1 st every alt row 49 times.

Size 3: 1 st every 4th row 11 times, 1 st every alt row 43 times.

Size 4: 1 st every 4th row 17 times, 1 st every alt row 37 times.

AT THE SAME TIME when work measures 16.5[18.5:20.5:22.5]cm (6.5[7.25:8:8.75]in) (66[74:82:90] rows) cast off at the beg of WS rows as follows:

Size 1: 5 sts every alt row 5 times, 4 sts every alt row 4 times, 2 sts every alt row 3 times, 1 st every alt row 5 times, 1 st every 4th row 7 times, 1 st every 6th row twice.

Size 2: 5 sts every alt row 6 times, 4 sts every alt row twice, 2 sts every alt row 5 times, 1 st every alt row 8 times, 1 st every 4th row 6 times, 1 st every 6th row 3 times.

Size 3: 5 sts every alt row 6 times, 4 sts every alt row 3 times, 2 sts every alt row 5 times, 1 st every alt row 7 times, 1 st every 4th row 6 times, 1 st every 6th row 4 times.

Size 4: 5 sts every alt row 6 times, 4 sts every alt row 3 times, 2 sts every alt row 6 times, 1 st every alt row 9 times, 1 st every 4th row 6 times, 1 st every 6th row 4 times. 53[57:61:65] sts. When work measures 35[39.5:43:46.5]cm

(13.75[15.5:17:18.25]in) (140[158:172:186] rows) pick up sts left aside from back then work across these in 1x1 rib on 3mm needles then across sts left aside from right sleeve. Dec one st evenly across next row. 105[113:121:129] sts and work in 1x1 rib for 6cm (2.25in) (30 rows) then cast off.

BASE BORDER

Cast on 239[265:291:317] sts on 3mm needles and work in 1x1 rib for 6cm (2.25in) (30 rows) then cast off.

FRONT BORDERS AND COLLAR (in 2 parts)

Section 1: Cast on 187[195:203:211] sts on 3mm needles and work in 1x1 rib for 2.5cm (1in) (11 rows) and cast off.

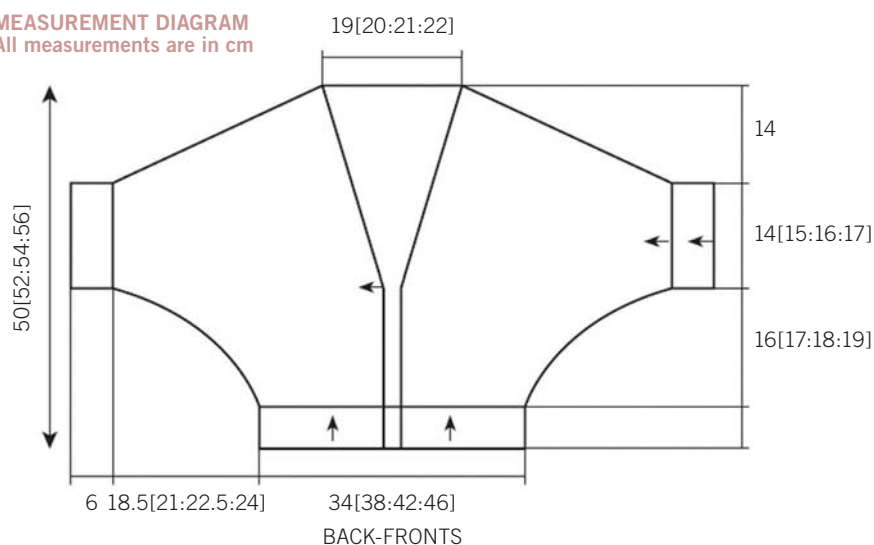
Section 2: Cast on 269[281:293:305] sts and work in 1x1 rib for 5 rows. On next row make 5 one-stitch buttonholes – the first 6 sts from the bottom, the rest spaced 17[18:19:20] sts apart. Cont in rib until work measures 2.5cm (1in) (11 rows) then cast off.

TO FINISH OFF

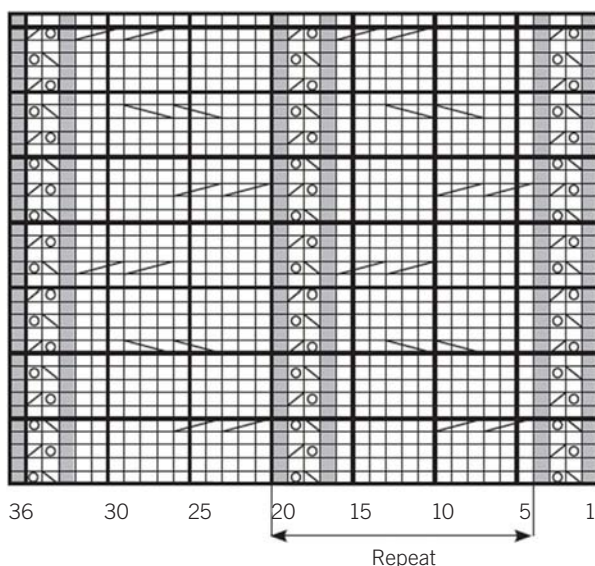
Sew shoulder and side seams. Sew base border to bottom of garment. Sew borders on – buttonhole border on right. Sew on buttons. ▶

MEASUREMENT DIAGRAM

All measurements are in cm



STITCH CHART



Key:

- = Knit 1
- = Purl 1
- ⊠ = Yarn forward
- ⊞ = Knit 2 together
- ⊞ = Slip 1 stitch, knit 1, pass slipped stitch over
- ⊞ = 6 crossed right (6CR)
- ⊞ = 6 crossed left (6CL)



Side slip cloche hat by Laura Irwin

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SIZES

To fit: 56cm (22in) head circumference.

Actual measurement:

52cm (20in) circumference.

YOU WILL NEED

Rowan Kid Classic, 70% lambswool 26%

Lambswool 4% nylon (140m per 50g)

2 x 50g balls

3.75 mm x 40cm (16in) long circular needle.

Set of 4 or 5 x 3.75mm double-pointed needles (dpn).

Small stitch holder

4 locking-ring stitch markers

tapestry needle.

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

20 sts and 32 rows to 10cm (4in) over st st.

23 sts and 32 rows to 10cm in rib patt using

3.75mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 59

KNITTING NOTES

The hat is made in three pieces: a large ruffle and a small ruffle are knitted separately, then joined and continued to form the band.

Stitches are picked up along the band and joined in the round to work the hat.

LARGE RUFFLE

Using 3.75mm needles, cast on 32 sts.

Do not join.

Row 1: (RS) (K7, p1) 4 times.

Row 2: (K1, p7) 4 times.

Row 3: (K5, k2tog, p1) 4 times, 28 sts rem.

Rows 4, 6, and 8: Work in rib patt as established (working sts as they appear).

Row 5: (K4, k2tog, p1) 4 times, 24 sts rem.

Row 7: (K3, k2tog, p1) 4 times, 20 sts rem.

Row 9: (K2, k2tog, p1) 4 times, 16 sts rem.

Row 10: Work in rib patt as established.

Place sts onto holder.

SMALL RUFFLE

Using 3.75mm needles, cast on 24 sts.

Do not join.

Row 1: (RS) (K5, p1) 4 times.

Rows 2 and 4: Work in rib patt as established.

Row 3: (K3, k2tog, p1) 4 times, 20 sts rem.

Row 5: (K2, k2tog, p1) 4 times, 16 sts rem.

Row 6: Work in rib patt as established.

Place large ruffle sts onto a dpn and hold behind small ruffle, with RS of large ruffle facing WS of small ruffle.

Next row: (Work 1 st from L needle tog with 1 st from dpn in patt) 16 times.

Next row: (K1, p3) 4 times.

BAND

Cont in rib as established until piece measures 52cm (20in) from large ruffle cast on, ending with a WS row. Cast off all sts in rib patt.

Join end of band to ruffles

Pin cast off edge of band to L edge of large ruffle. With yarn threaded on a tapestry needle, use mattress st to sew pieces together as shown. Block band.

BODY

Beg at cast off edge of band on the opposite end from the cast on of large ruffle, use 4 locking markers to divide the selvedge edge of band into four equal parts. Using markers as a guide and beg at cast off edge of band, pick up and knit 96 sts evenly spaced along edge of band. Place marker (pm) and join for working in the rnd.

Rnd 1: Knit.

Rnd 2: (inc rnd) (K2, m1) 11 times, k51, (k2, m1) 11 times, k1, 118 sts.

Work in st st until piece measures 11 cm (4in) from pick-up rnd.

Next rnd: (dec rnd) (K27, k2tog) 4 times, k2, 114 sts rem.

Next rnd: (K2tog, k15, ssk, pm) 6 times, 102 sts rem.

Next rnd: Knit.

Next rnd: (K2tog, knit to 2 sts before m, ssk) 6 times, 12 sts dec'd.

Rep last 2 rnds 6 more times, 18 sts rem.

Next rnd: K2tog 9 times, 9 sts rem.

Next rnd: K2tog 4 times, k1, 5 sts rem.

Pull tail through rem sts and fasten off inside.

Weave in loose ends.



Chunky throw by Sian Brown

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SIZE

Actual measurement:

100 x 130cm (39 x 51in) approx

YOU WILL NEED

Garnstudio Eskimo bulky 100% wool

(approx 50m per 50g)

23 x 50g balls 01 Cream

1 pair 9 needles

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

12 sts and 18 rows to 10cm over st st using 9mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

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ABBREVIATIONS

CN = Cable needle

T4F = Twist 4 front (slip next 2 sts onto CN and hold at front of work. P next 2 sts from LH needle, then k 2 sts from CN).

T4B = Twist 4 back (slip next 2 sts onto CN and hold at back of work. K next 2 sts from LH needle, then p 2 sts from CN).

C4F = Cable 4 front (slip next 2 sts onto CN and hold at front of work, k next 2 sts from LH needle, then k sts from CN)

C4B = Cable 4 back (slip next 2 sts onto CN and hold at back of work, k next 2 sts from LH needle, then k sts from CN)

TIPS

The throw consists of two different cables for the main pattern, A and B.

Three panels make up the throw: a central panel made up of three lots of cables (B, A, B), and side panels with one each (A).

The panels have moss stitch separating them.

PATTERN NOTES

CABLE PATTERN A

Worked over 12 sts.

Row 1: (RS) K2, p2, k4, p2, k2.

Row 2: P2, k2, p4, k2, p2.

Row 3: K2, p2, C4B, p2, k2.

Row 4: As row 2.

Rows 5-6: As rows 1-2.

Row 7: T4F, C4B, T4B.

Row 8: K2, p8, k2.

Row 9: P2, T4B, T4F, p2.

Row 10: K2, p2, k4, k2.

Row 11: T4B, p4, T4F.

Row 12: P2, k8, p2.

Row 13: K2, p8, k2.

Row 14: As row 12.

Row 15: T4F, p4, T4B.

Row 16: As row 10.

Row 17: P2, C4F, C4B, p2.

Row 18: As row 8.

Row 19: T4B, C4B, T4F.

Row 1: As row 2.

CABLE PATTERN B

Worked over 8 sts.

Row 1: (RS) Knit.

Row 2: Purl.

Row 3: C4B, C4F.

Row 4: Purl.

Rows 5-6: As rows 1-2.

Row 7: C4F, C4B.

Row 8: Purl.

RIGHT SIDE PANEL (Cable A)

Cast on 29 sts.

Rows 1-3: K1, p1 to last st, k1.

Row 4: (Inc row) Moss st 14, inc in next 2 sts, moss st to end. 31 sts.

Commence patt.

Row 1: Moss 4, p5, work 1st row of cable pattern A, p5, moss 4, k1.

Row 2: K1, moss 4, k5, work 2nd row of cable pattern A, k5, moss 4.

Row 3: Moss 4, p5, work 3rd row cable pattern A, p5, moss 4, k1.

Row 4: K1, moss 4, k5, work 4th row of cable pattern A, k5, moss 4.

These 4 rows set the patt. Cont to foll cable pattern A, working the 20 rows of patt, including the moss stitch at the side, until work measures approx 127cm (50in), finishing with a WS row.

Next row: (Dec row) Moss 12, k2tog, p1, k2tog, moss to end. 29 sts.

Work a further 3 rows moss st.

Cast off.

LEFT SIDE PANEL

Cast on 29 sts.

Work 3 rows moss st.

Row 4: (Inc row) Moss 12, inc in next 2 sts, moss to end. 31 sts.

Commence patt.

Row 1: K1, moss 4, p5, work 1st row of cable pattern A, p5, moss 4.

Row 2: Moss 4, k5, work 2nd row of cable pattern A, k5, moss 4, k1.

Row 3: K1, moss 4, p5, work 3rd row of cable pattern A, p5, moss 4.

Row 4: Moss 4, k5, work 4th row of cable pattern A, k5, moss 4, k1.

Cont to foll patt as set, foll the 20 row patt

cable A, and including the moss stitch at the sides, until work measures the same as the right side panel, to start of moss st border.

Next row: (Dec row) Moss 14, k2tog, p1, k2tog, moss to end. 29sts.

Work 3 more rows moss st.

Cast off.

CENTRAL PANEL

Cast on 62 sts.

Row 1: P1, k1 to end.

Row 2: K1, p1 to end.

Row 3: As row 1.

Row 1: Moss 6, inc in next st, moss 4, inc in next st, moss 18, inc in next 2 sts, moss 18, inc in next st, moss 4, inc in next st, moss to end.

Commence pattern

Row 1: K1, p5, work 1st row of cable pattern B, p5, moss 4, p5, work 1st row of cable pattern A, p5, moss 4, p5, work 1st row of cable pattern B, p5, k1.

Row 2: K1, k5, work 2nd row of cable pattern B, k5, moss 4, k5, work 2nd row of cable pattern A, k5, moss 4, k5, work 2nd row of cable pattern B, k5, k1.

Row 3: K1, p5, work 3rd row of cable pattern B, p5, moss 4, p5, work 2nd row of cable pattern A, p5, moss 4, p5, work 3rd row of cable pattern B, p5, k1.

Row 4: K1, p5, work 4th row of cable pattern B, k5, moss 4, k5, work 4th row of cable pattern A, k5, moss 4, k5, work 4th row of cable pattern B, k5, k1.

Cont in patt as set, following cable patterns and including moss st, until work measures 127cm (50in) approx, ending with a WS row.

Next row: (Dec row) Moss 5 starting p1, k2tog, moss 5, k2tog, moss 17, k2tog, p1, k1, p1, k2tog, moss 17, k2tog, moss 5, k2tog, moss to end. 62 sts.

Work a further 3 rows moss st.

Cast off.

TO FINISH OFF

Press edges of panels according to yarn band instructions.

Sew panels together.



Nordic snowflake sweater
by Melanie Falick and Kristin Nicolas

Main page 30

SIZES

To fit age: 12-24 months

To fit chest: 56-62cm (22-26.5in)

Length: 38cm (15in)

Sleeve seam: 26cm (10in)

Note: Because of the large number of stitches

in the snowflake motif, this pattern cannot be easily adapted to fit a wide range of stitch counts, so it is only given in one size.

YOU WILL NEED

Manos del Uruguay Handspun Pure Wool

100% wool (124m per 100g)

3 x 100g skeins in 62 light purple (A).

1 x 100g skein in 22 light gray (B).

1 each of 4.5mm, 5mm and 5.5mm x 61cm (24in) circular needles.

1 set of 4 x 4.5mm double-pointed needles

(for cast-on and first 29cm (11.5in) of sleeve).
1 set of 4 x 5mm double-pointed needles
(for main section of sleeves).
Stitch markers
Yarn needle

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

17 sts and 20 rows to 10cm (4in) using
5.5mm needles in two-colour stranded knitting
in the round.

17 sts and 20 rows to 10cm (4in) using 5mm
needles in st st in the round.

SPECIAL TENSION NOTE

In order to be sure that the sweater will turn out the intended size, you need to take your tension in the round. We suggest that you start with a sleeve, work for about 14cm (5.5in) so you have at least 10cm (4in) of fabric worked using the 5mm needles, then check your st st tension over the main section of the sleeve. You may find it easier to measure if you temporarily slip sts off the needles onto a smooth string so you can measure work flat. If you have more sts and rows per cm (in) than stated, your work is too tight, and you should go up a needle size. If you have fewer sts and rows than stated, your work is too loose, and you should go down a needle size. Because the number of rows in the yoke is fixed, it is important that you match both the stitches and rows for this project. If the row tension is off, the depth of the yoke will change, which may create problems with the fit of the upper body and shoulder area.

ABBREVIATIONS

dpn = double pointed needles.

FOR MORE ABBREVIATIONS SEE PAGE 59

NOTES

Sweaters knitted in the round with patterned yokes are a Scandinavian tradition. Although the yarn choice is non-traditional - kettle-dyed, handspun yarn from Uruguay - the construction method is standard. The body is worked in the round on circular needles, and the sleeves are worked in the round on four double-pointed needles. Then the body and sleeves are joined at the yoke on a circular needle, and the sweater is finished in one piece.

SNOWFLAKE MOTIF

When changing colours for the snowflake motif at yoke, it is very important that you carry the unused colour loosely across the back so the yoke will not pucker and lose elasticity. When it's time to change colours, spread out sts on the RH needle as far as they will stretch (with bigger gaps between them than they would ordinarily have); that way when you pick up the new colour and carry it across the back of the spread-out sts, you have some built-in insurance against working too tightly. Although it may seem like there is too much yarn floating behind the work, this is what you need to do to produce a flat, even fabric and to assure

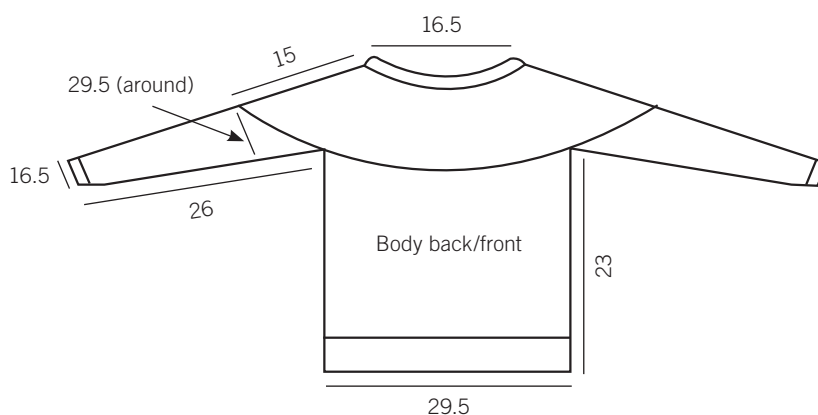
that the sweater will fit comfortably (if you put a baby in an uncomfortable sweater you are asking for trouble). If after working a few rounds you can see that the yoke is puckering and does not lie as flat as your one-colour fabric, undo it and start over. In the short run, you may feel frustrated. In the long run, it will be worth it - guaranteed - and you will have avoided a common beginner's pitfall.

BODY

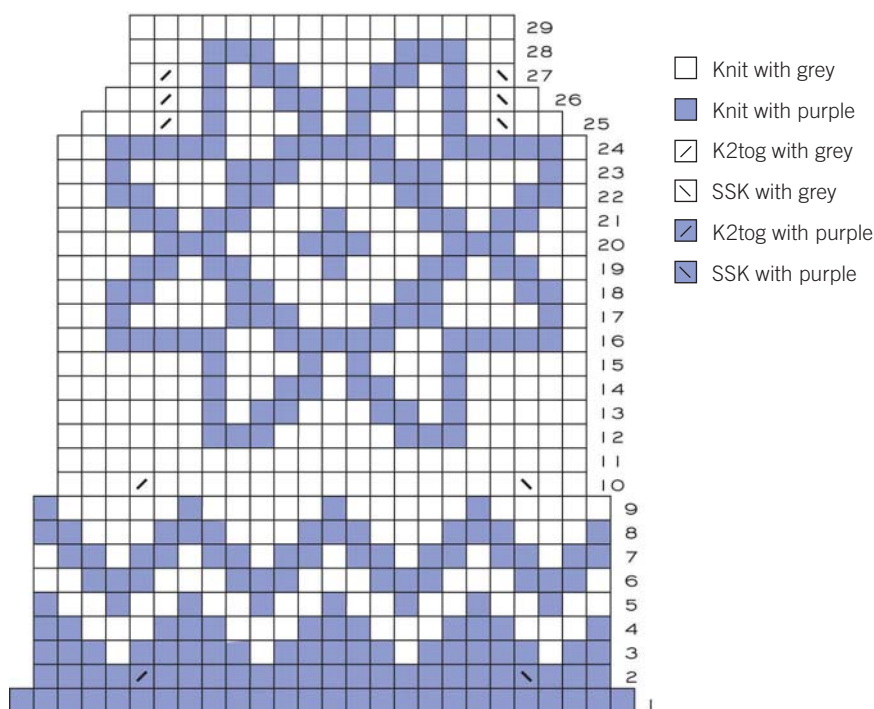
Using 4.5mm circular needle and A, cast on 100 sts, place marker, and join for working in the round, taking care not to twist the cast-on sts. Work in st st (knit all rounds) for 5cm (2in). Change to 5mm needles.

MEASUREMENT DIAGRAM

All measurements are in cm



SNOWFLAKE CHART



TIPS FOR WORKING WITH THE CHART

When you are working from a chart in the round all rows are read from right to left. To begin this chart, on the first round, work the 26-stitch repeat 7 times (easy because all the stitches are purple). On the second round, decrease 1 stitch at the 4th and 20th stitches in each 26-stitch

Inc row: *K6, inc 1 in next st (knit into front and back of next st), rep from * 11 more times (16 sts rem before the marker), **k7, inc 1 in next st; rep from ** 1 more time, 114 sts. The marker indicates the place where one side seam would be if this project had seams. Place another marker between the 57th and 58th sts to mark the other side. Work in st st until body measures 23cm (9in) from the cast-on. On next round, cast off the first 4 sts, work to 4 sts before the second marker, cast off next 8 sts, work to last 4 sts in the round (removing marker), cast off 4 sts. You now have two sections of 49 sts each on the needle for the front and back. Set aside the body for now.

repeat (again, all the stitches are purple), to end with a total of 24 stitches in each repeat, or 168 stitches total. Note that row 2 of the chart shows the number of stitches remaining after the decreases are worked. On round 3, the colourwork begins. To make it easier to count stitches and maintain the pattern, place markers between each pattern repeat.

SLEEVES

Using 4.5mm circular needle and A, cast on 28 sts. Divide sts evenly onto 3 needles with 9 sts on the first and second needles, and 10 sts on the third needle. Place a marker 1 st in from end of last st on last needle, join for working in the round, and work in st st for 29cm (11.5in). Change to larger sleeve dpn.

Inc round: *K4, inc 1 in next st (as for body), rep from *3 more times (8 sts rem un-worked), **k3, inc 1 in next st; rep from ** 1 more time - 34 sts. Place another marker between the 1st and 2nd sts in the round. The 2 sts between the markers indicate where the seam line would be, if this project had seams, and will indicate where the sleeve shaping goes. Beg with the next round, shape sleeve as follows:

Inc round: K1, sl marker, inc 1 in next st, knit to 1 st before the next marker, inc 1 in next st, sl marker, k1 - 36 sts. Knit 3 rounds without shaping.

Rep last 4 rounds (an inc round followed by 3 rounds without shaping) 6 more times, 48 sts. Work one more inc round, 50 sts.

Work straight until sleeve measures 25.5cm (10in) from cast-on edge.

Next round: Cast off the first 4 sts, work to last

4 sts, cast off 4 sts. 42 sts on needles for main sleeve section, place the 42 main sleeve sts on a string or large stitch holder and set aside. Make a second sleeve alike.

YOKE

JOIN BODY AND SLEEVES

Using 5.5mm circular needle and A, knit the first 49 st body section for the back, knit 42 sts from one sleeve, knit the other 49 st body section for front, knit 42 sts from other sleeve, 182 sts. Place a marker after the last st to indicate the end of the round.

Work the 26 sts of row 1 from the snowflake chart 7 times around. Cont in patt from chart, dec where indicated by either ssk or k2tog. Dec are worked in the foll charted rounds:

Round 2: Dec 2 sts in each rep, - 168 sts, 24 sts in each rep.

Round 10: Dec 2 sts in each rep - 154 sts, 22 sts in each rep.

Round 25: Dec 2 sts in each rep - 140 sts, 20 sts in each rep.

Round 26: Dec 2 sts in each rep - 126 sts, 18 sts in each rep.

Round 27: Dec 2 sts in each rep - 112 sts, 16 sts in each rep.

In rounds 12 to 15 of yoke patt there are long intervals where A is not used. In these areas, secure the unused yarn to the back of the fabric every 3-5 sts by twisting it around the working yarn. Remember to spread out the sts on the needle before you twist the yarns to avoid puckering. When round 28 has been completed, break off A, remove any rep markers, and work round 29 with B only - 112 sts rem.

SHAPE NECK

In next round, work ssk 56 times around - 56 sts rem. Change to 4.5mm dpn and work in 2x2 rib for 7 rounds. Change to 5mm needles and work 4 rounds of st st. Cast off very loosely as if to knit, you may find it helpful to use the largest size needle for the cast off row.

TO FINISH OFF

Sew underarm seams together. Allow bottom edges to roll gently to the outside. Weave in loose ends. Block to correct measurements and steam gently.



Union Jack Sweater
by Penny Hill

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SIZES

To fit age: 1-2[2-3:3-4:4-5]years

Actual measurement: 64[70:76:82]cm (25.25[27.5:30:32.25]in)

Length: 28[33:38:43]cm (11[13:15:17]in)

Sleeve length: 19[22:25:28]cm (7.5[8.5:9.75:11]in)

Figures in square brackets refer to larger sizes, where there is only one set of figures this applies to all sizes.

YOU WILL NEED

Alpaca Select DK 100% pure alpaca (approx 100m per 50g)

4[4:5:5] x 50g balls 032 Navy (MC)

1 x 20g ball 016 Red

1 x 20g ball 001 Natural

Alpaca Select DK 50% pure alpaca 50% acrylic (approx 100m per 50g)

1 x 20g ball 033 Royal blue

1 pair each 3.75mm and 4mm needles

Row counter

Note: Yarn amounts given are based on average requirements and are approximate.

TENSION

24 sts and 30 rows to 10cm over st st using 4mm needles.

Use larger or smaller needles if necessary to obtain correct tension.

ABBREVIATIONS SEE PAGE 59

PATTERN NOTES

When working from chart, odd numbered rows are k rows and read from right to left. Even numbered rows are p rows and read from left to right. Use small amounts of yarn for each area of colour and twist yarns together on wrong side to avoid a hole.

BACK

With 4mm needles and MC cast on 75[83:91:99] sts.

Beg with a k row, work in st st until back measures 17[21:25:29]cm (6.75[8.25:10:11.5]in) from cast on edge, ending with a p row.

SHAPE ARMHOLES

Cast off 5[6:7:8] sts at beg of next 2 rows.

65[71:77:83] sts.

Next row: K3, skpo, k to last 5 sts, k2 tog, k3.

Next row: P to end.

Rep the last 2 rows 4[5:6:7] times more.

55[59:63:67] sts.

Work straight until Back measures

28[33:38:43]cm (11[13:15:17]in) from cast on edge, ending with a p row.

SHAPE SHOULDERS

Cast off 10[11:12:13] sts at beg of next 2 rows. Leave rem 35[37:39:41] sts on a spare needle.

FRONT

With 4mm needles and MC cast on 75[83:91:99] sts.

Beg with a k row, work in st st until front measures 10[14:18:22]cm (4[5.5:7:8.5]in) from cast on edge, ending with a p row.

PLACE CHART

Row 1: K23[27:31:35] in MC, k across 1st row of Chart, k23[27:31:35] in MC.

Row 2: P23[27:31:35] MC, p across 2nd row of Chart, p23[27:31:35] in MC.

These 2 rows set the position for the Chart.

Cont as set, until front measures 17[21:25:29]

cm (6.75[8.25:10:11.5]in) from cast on edge, ending with a p row.

SHAPE ARMHOLES

Cast off 5[6:7:8] sts at beg of next 2 rows.
65[71:77:83] sts **.

Work rem rows from Chart then cont in MC only and at the same time work armhole shaping as follows:

Next row: K3, skpo, k to last 5 sts, k2 tog, k3.

Next row: P to end.

Rep the last 2 rows 4[5:6:7] times more.

55[59:63:67] sts.

Work straight until Front measures

23[28:33:38]cm (9[11:13:15]in) from cast on edge, ending with a p row.

SHAPE FRONT NECK

Next row: K18[19:20:21], turn and work on these sts for first side of front neck.

Dec one st at neck edge on the next 8 rows.

10[11:12:13] sts.

Work straight until front measures the same as back to shoulder, ending at armhole edge.

SHAPE SHOULDER

Cast off these 10[11:12:13] sts.

With RS facing, slip centre 19[21:23:25] sts onto a holder, join on yarn, k to end.

Dec one st at neck edge on the next 8 rows.

10[11:12:13] sts.

Work straight until front measures the same as back to shoulder, ending at armhole edge.

SHAPE SHOULDER

Cast off these 10[11:12:13] sts.

SLEEVES

With 3.75mm needles and MC cast on

44[48:52:56] sts.

Beg with a k row work 10 rows st st.

Change to 4mm needles.

Work 4 rows st st.

Inc row: K3, m1, k to last 3 sts, m1, k3.

Work 5 rows.

Rep the last 6 rows 5[6:8:9] times more and the inc row again. 58[64:72:80] sts.

Cont straight until sleeve measures

20[23:26:29]cm (8[9:10:11.5]in) from cast on edge, ending with a p row.

SHAPE SLEEVE TOP

Cast off 5[6:7:8] sts at beg of next 2 rows.

48[52:58:64] sts.

Next row: K2, skpo, k to last 4 sts, k2 tog, k2.

Next row: P to end.

Rep the last 2 rows 4[5:6:7] times more.

38[40:44:48] sts.

Cast off.

NECKBAND

Join right shoulder seam.

With RS facing, using 3.75mm needles and MC, pick up and k14 sts down right side of front neck, k across 19[21:23:25] sts on front neck holder, pick up and k14 sts up right side of front neck, k across 35[37:39:41] sts on back neck holder. 82[86:90:94] sts.

Row 1: P2, * k2, p2, rep from * to end.

Row 2: K2, * p2, k2, rep from * to end.

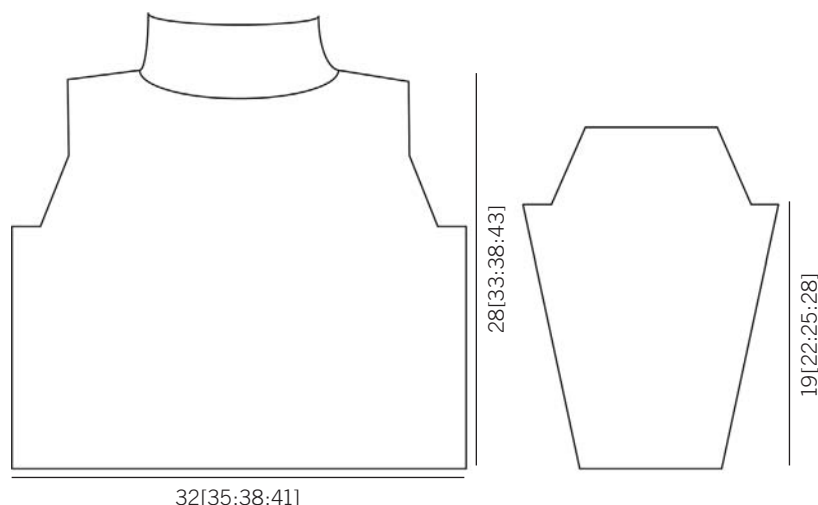
Rep the last 2 rows 3 times more and the first row again.

Beg with a k row, work 8 rows in st st.

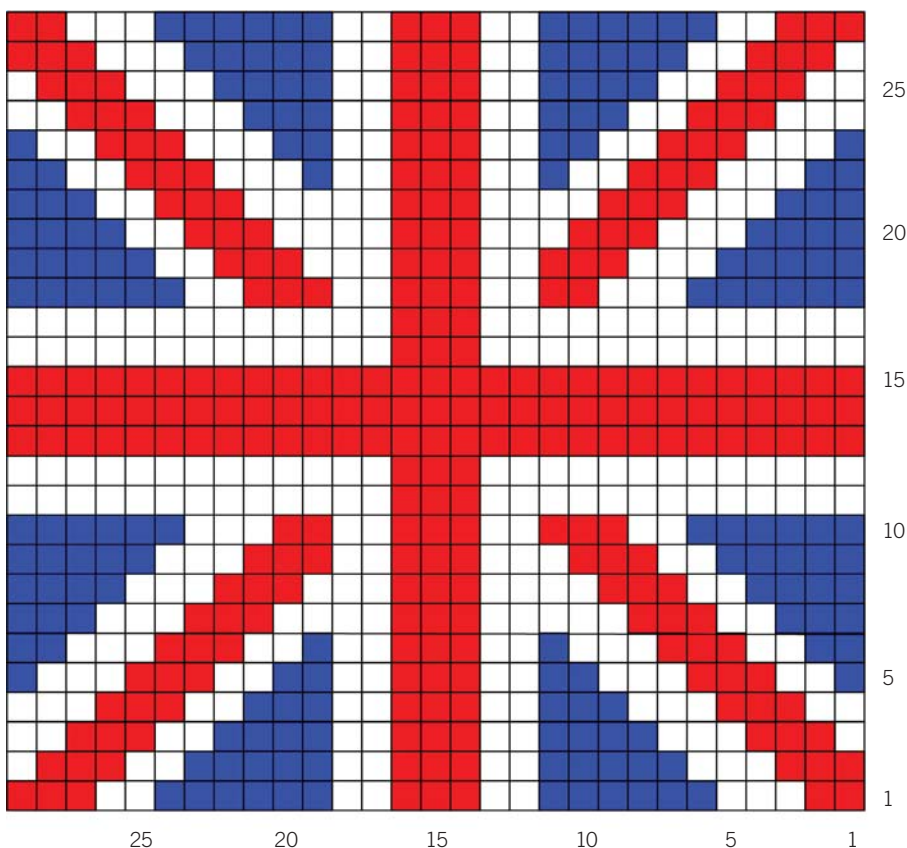
Cast off loosely.

MEASUREMENT DIAGRAM

All measurements are in cm



UNION JACK CHART



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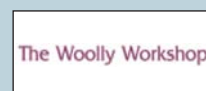
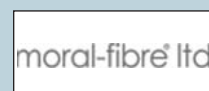
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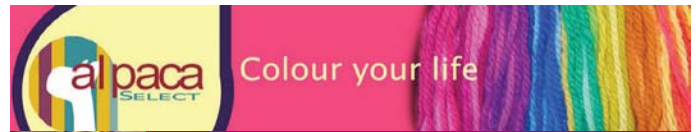
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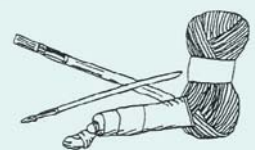
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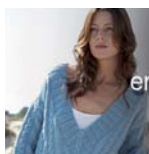
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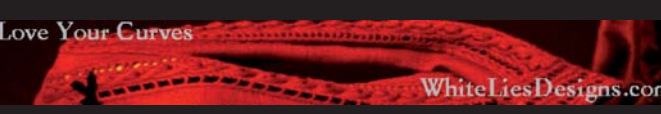
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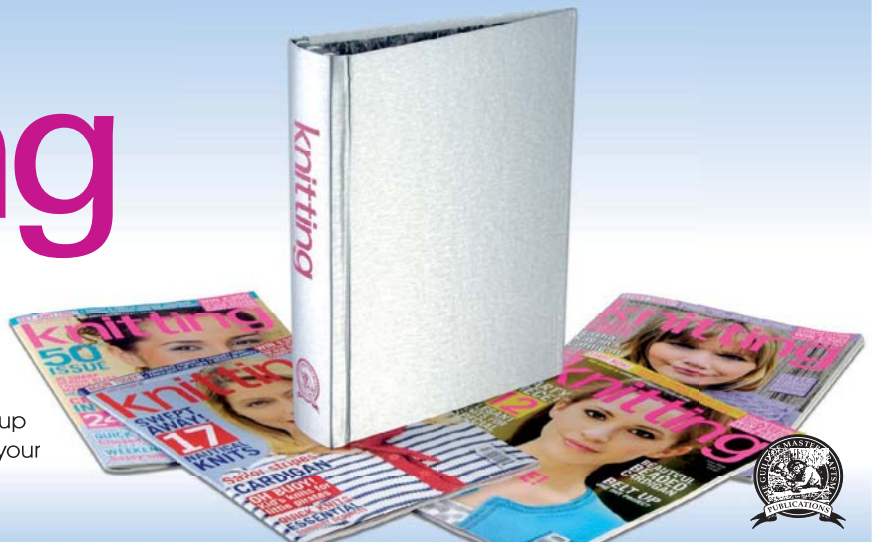
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STAR
LETTER

Learn How to Knit
Portuguese Style



Andrea Wong

Portuguese knitting

Q I've heard from several people that the Portuguese have a method of knitting which is faster than most. It involves the use of a special

safety pin which is attached to the lower front shoulder area and through which the yarn passes. I now have one of these pins but can't figure out how to use it. It may be that special needles are also required but I'm not sure. Can you help?

Sheila Burvill, Canada, by email

Q The growing popularity of the Portuguese style of knitting is largely due to Andrea Wong, who for the past five years has been teaching it extensively in the US and Canada. Knitters this side of the pond will be pleased to know that Meg Swansen was so impressed, she encouraged her to produce a DVD, *Learn to Knit Portuguese Style*, available online. A book is also in the pipeline to be published next year. Andrea learnt the technique when she was seven-years-old from a Portuguese lady and she told me that was why she subsequently named it *Portuguese Knitting*.

Working with the yarn tensioned around a little pin on her left shoulder (similar to working with the yarn around the neck), she moves her left thumb to knit and purl. The tension is very even, the motion is very efficient and the purl stitch is easier than the knit one (also easier compared to the English and German Styles). Because it requires less manoeuvring of the hands, there is a considerable advantage for people who suffer from carpal tunnel syndrome or arthritis. Another advantage is that, for blind people, the yarn is always readily available and requires less maneuvering of the needles compared to the other styles. The technique is ancient, with variations in different cultures around the world (eg Andean knitting), where traditionally knitters usually used needles with hooks at one end. Andrea, however, uses regular circular needles for both flat and in-the-round. Visit her website **www.andreawong.com** where you'll find her new DVD,



All About Socks Portuguese Style, plus the special knitting pin and various patterns using the technique.
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Star letter kit giveaway

Sheila Burvill is this month's star letter winner. She wins an Artesano Hummingbird pattern book by Jean Moss, a 150g skein of Hummingbird 100% Alpaca and a set of Artesano Brittany needles. Each month Artesano will be giving away a kit to the star query published. To be in with a chance to win a kit send your queries to:

Ask Jean, Knitting,
GMC Publications Ltd,
86 High Street, Lewes,
East Sussex, BN7 1XN
or email **katie@thegmcgroup.com**

Note: Jean regrets that she cannot enter into any personal correspondence with readers and can only answer letters that are chosen for publication in *Knitting*.



Bobbles

Q I am an avid fan of Knitting magazine and very much enjoy your queries page. I am currently tackling a baby blanket in Aran, which calls for making bobbles, not easy as I have discovered! The instructions say: k1 p1 k1 p1 into next stitch then pass 2nd, 3rd, 4th and 5th stitches over the first stitch. What does that mean to you? Could you please explain in simple terms how to make a bobble?

Judith Bell, by email

A Pattern terminology can be very intimidating. Bobbles are a versatile technique to have in your toolbox and can be worked in stocking stitch, reverse stocking stitch or rib. They always start with a multiple increase and finish with a multiple decrease, their size depending on the number of stitches and rows they comprise. There are many different types ranging from tufts or popcorns through to larger knots and bobbles, which usually have extra rows worked back and forth before the decreases. The bobble you've described is a ribbed tuft and what you do is:



INCREASES

1. knit into the front of the next stitch and do not slip off the needle
2. bring yarn to front, purl into the front of the same stitch and do not slip off the needle
3. take yarn to back, knit into the front of the same stitch and do not slip off the needle
4. bring yarn to front, purl into the front of the same stitch and do not slip off the needle
5. slip the stitch off the needle – you have made three stitches

DECREASES

1. lift the second stitch on the right-hand needle over the first stitch
2. lift the third stitch on the right-hand needle over the first stitch
3. lift the fourth stitch on the right-hand needle over the first stitch

And there you have it. The number of increases and decreases are always the same.

The problem with the instruction you have is that it's asking you to increase three stitches and decrease four stitches, so your stitch count will always be out.

Measuring

Q Sometimes my knitting doesn't turn out the same size as the pattern, so I have started making swatches to try to make it fit better. I pressed my swatch, but every time I count the stitches and rows I get a different number. What's the most accurate way to measure it?

Susan Brown, by email

A I usually work a border around my swatches adding the prescribed number of stitches and rows to 4in/10cm within. This makes it easier to measure the stitches within and also solves the problem of whether or not to count the cast on and cast off rows, which, in fact, should never be included.

Make sure your border is in a different stitch to your tension square – I find that four rows of garter stitch at the beginning and end of a swatch, with a selvedge of two stitches of garter st at each side, is usually fine. If your pattern calls for garter stitch, then use a moss stitch border. Unless the pattern says otherwise, I always block the swatch and press with a steam iron before I measure it, pinning it to the ironing board and taking care not to stretch it. Then I take the measurement within the border – if the stitches and rows measure less than 10cm, I try larger needles, if they measure more I try a size smaller.

Some knitters think that if the stitch gauge is correct, then the row gauge doesn't matter. Quelle horreur! When working a whole garment from a chart, or shaping sleeves or necklines, accurate row gauge is crucial to achieving the correct shape. Getting it wrong when working from a chart can have dire consequences on the length over the whole sweater – potentially making a cropped top into a dress!

Knit on,

jeanmoss@dircon.co.uk

Feedback

Q I note with interest that Jane Winter's Star Letter in the December issue of *Knitting* is seeking projects for beginner knitters. It might be useful to refer primary school teachers and other beginner groups to our website, where on the Jiffyknits page there are many inventive ideas for garter stitch pieces with no increasing or decreasing. I designed Jiffyknits because I feel strongly that children in particular require exciting projects when learning to knit.

When tried out at a *Learn to Knit* Brownie evening and also at a *National Knitting Week* event with both boys and girls, the children joined in with enthusiasm on seeing my original models. Adult helpers took care of the casting on and off, so that the children could focus on working one

row at a time. With glue-on wiggle eyes, their knitted bits turned into cute bugs. Stuck on to pebbles and twigs etc, they all took home their first knitted projects to show their families. In this way success is achieved in a very short time.

Jean Greenhowe, Aberdeen

A Thank you so much, Jean, your Jiffyknits page is stuffed with great ideas. From robots, witches, monsters and ghosts to animals, knitted meals, plants and jungle fun, there's something to kickstart any child's (or even adult's) imagination, in fact it's a treasure trove of goodies for anyone who's just learned to knit! Jean Greenhowe Designs info@jeangreenhowe.com
<http://www.jeangreenhowe.com/jiffyknits.html>
See also article in K18.



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Purl About Town



Laura 'Purl Princess'

Parkinson snuggles down for a knit at the movies and attempts to tear her eyes away from the stitches.

There's nothing I love more than to sink into the sofa, under my hand-knit blanket and watch a good film. Nowadays, I almost always do this with knitting working away in my hands. In fact, it tends to feel a bit odd to settle down to a movie without it.

Film is something very dear to my heart. I studied it at college and university (no, it's not a 'Mickey Mouse' subject) and so watching movies in my spare time is just like second nature to me; it's the same as thinking that I don't need to do a tension square or hiding guilty yarn purchases from the Mr. When knitting became such a big part of my life it seemed like an odd combination to watch a film and knit at the same time. Films were meant for studying and obviously 'watching', so despite my developing knitting skills, I had

costs, more so than usual anyway. These little practices, no matter how unpopular they made me to sit next to on the way to work, meant that I was soon more confident at not dropping all the stitches when I wanted to glance out the window, or inspect someone's newspaper out the corner of my eye.

And so this is how I was finally able to combine the two loves in my life; three loves if you count sitting on the sofa next to the Mr. whilst I knit and we watch movies together.

A few years ago, a couple of the S&B girls and I went to a special screening of 1940s thriller *The Letter*, starring Bette Davis. It was organised by the BFI and was a special screening for knitters. It was a bit odd, because as we sat down in the half light of the cinema, stitching and watching the movie, we realised that Bette Davis wasn't

These little practices, no matter how unpopular they made me to sit next to on the way to work, meant that I was soon more confident at not dropping all the stitches when I wanted to glance out the window, or inspect someone's newspaper out the corner of my eye

not yet graduated to looking up whilst I stitched. During these early stages I might as well have been listening to the radio when sitting down on a Sunday to a good flick, which annoyed me. I wanted to pay attention to the movie, not miss a second, but it also seemed like the perfect time to knit; a whole two hours or more sitting still, uninterrupted. This was going to require practice.

Working on a simple beanie hat, knit in the round, on the train to work seemed like the perfect opportunity for 'Project Look Away'. So I got into my knit knit knit rhythm and slowly tried to lift my head, keeping the stitches going. Once I had managed to rip my eyes away from the needles I no doubt had a very pained and concentrated look on my face, as I noticed the other passengers avoided my manic gaze at all

knitting at all, but crocheting very delicate lace. I'm guessing that the organisers thought that knitting was more popular than crochet and so advertising it in this way pulled in more people, or perhaps they just didn't know the difference between a hook and two needles. Either way, the thought was there and the event was great fun; on the way out all you could see were people checking to see if they'd dropped their stitches.

Spotting knitting in movies and TV shows is always fun. There have been a good few times I have had a pang of excitement at the sight of a character fiddling with yarn and needles on screen. There's Scarlett Johansson in the opening scenes of *Lost in Translation*, Audrey Hepburn in *Breakfast at Tiffany's*, various scenes in the *Harry Potter* films and when it

Purls of wisdom:

Must knit:

As St. Valentine's Day creeps up on you, why not knit a little something for your loved one? If they are not the sort to appreciate knitted gifts, what about hiding little knitted love hearts under their pillow or in their slippers? It'll remind them why they love you. mochimochiland.com have the cutest free pattern.

Courses:

For some of the best courses around check out Get Knitted's February schedule. You can learn hand dyeing, how to design your own knits or spend St. Valentine's Day with the real love of your life, knitting, making a fabulous Stitch Dictionary. Go to getknitted.com for details.

Must read:

Mason-Dixon have pulled it out of the bag again and produced a beautiful book full of amazing and practical home wares and original garments for every shape, size and age. I have my eye on the 'Margaret' sweater which you can embroider with a poem of your choice. **Mason-Dixon Knitting: Outside the Lines** is available from Amazon.co.uk from 1st February.

Yarn:

Please don't kill me for mentioning the dirty A word, but if your purse is getting a bit tight there is a solution, and it's acrylic. Not just any acrylic but **Elle Pure Gold 4-Ply** which fooled everyone at S&B into thinking it was cotton, or bamboo, or milk yarn. Super spun to be super-soft and most importantly, it's super-cheap.

comes to TV, *Grey's Anatomy* had a whole episode around knitting.

It is a shame however that when knitting is part of the plot it is dealt with completely unrealistically. In one of my favourite comedy knitting scenes, Sylvester Stallone in the beefy action flick, *Demolition Man*, having learned to knit whilst cryogenically frozen, makes Sandra Bullock a whole red jumper in just one night, using just one ball of yarn. OK then! To top it off, most of the time when you see knitting on screen the characters are manoeuvring the needles in such a way that it makes me want to scream, "STOP HURTING THAT YARN!"

The jewel in the movie knitting crown may well be *The Friday Night Knitting Club* book adaptation. Julia Roberts has been signed up for the lead role for some time now but production had sadly been pushed back and back since it was first picked up. It looks like we'll have to wait until at least 2010 for its release. But when the time comes my friends, the knitting boom is going to get a whole lot bigger. ●

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